

House & Garden

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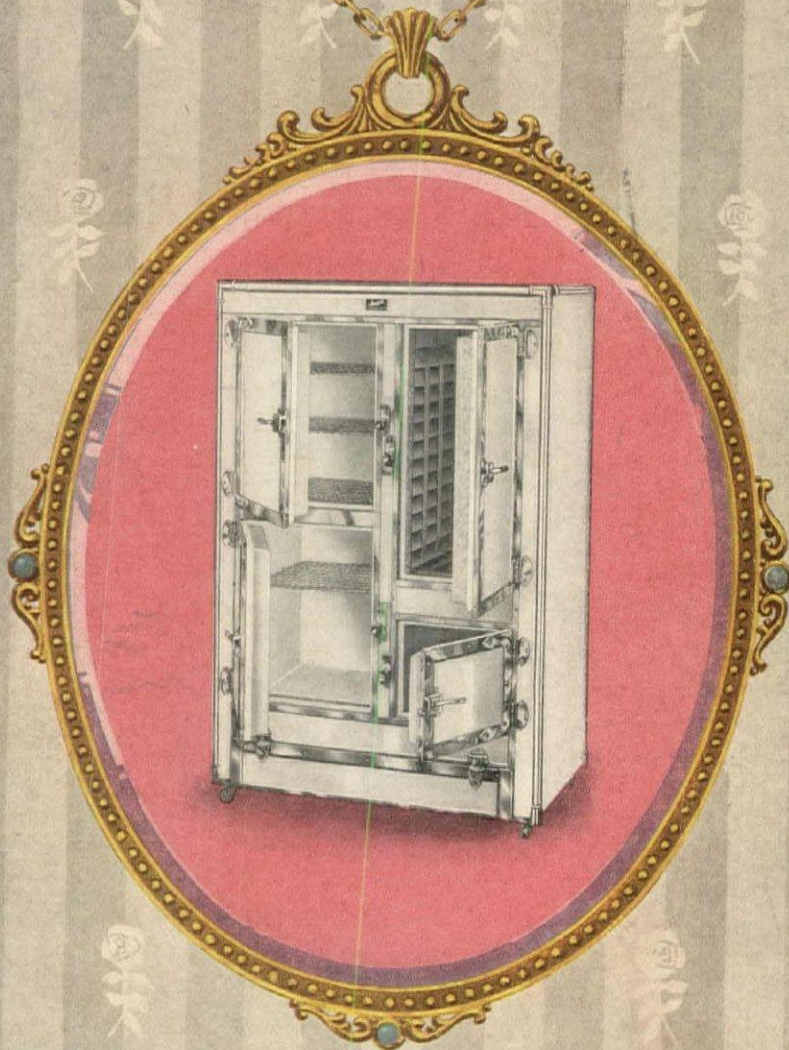
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THE ORIGINAL
SIPHON
REFRIGERATOR



The Last Word in Food Preservation

SEEGER REFRIGERATOR COMPANY

774 Arcade Street, Saint Paul, Minnesota

BRANCHES

399 Madison Avenue, New York

82 Washington St., Boston, Mass.

803 S. Hill Street, Los Angeles, Cal.

REPRESENTATIVES IN ALL PRINCIPAL CITIES

The Hoover lifts the rug from the floor, like this—flutters it upon a cushion of air, gently "beats" out its embedded grit, and so prolongs its life



Although your reception hall rug receives harsh traffic, it will brightly welcome callers for years longer if you clean it with The Hoover. The Hoover beats out the destructive street grit that becomes embedded. It sweeps straight the heel-crushed nap and picks up the stubborn, clinging litter. It suctions up the color-dimming surface dirt. Only The Hoover does all of these essential things. And it is the largest selling electric cleaner in the world.

The HOOVER

It Beats—as it Sweeps—as it Cleans

THE HOOVER SUCTION SWEEPER COMPANY

The oldest makers of electric cleaners

North Canton, Ohio

Hamilton, Canada



Permanent Planting of Darwin, Breeder and May Flowering Tulips in Front of Shrubbery. Such Plantings will Last for Years

Write To-day for Your Catalogue of Dutch Bulbs

Mail the coupon below or send a postal. Look over the catalogue—page after page of imported bulbs—the very flowers you want. Hyacinths, Tulips, Narcissi, Crocus, g., for a small outlay of time and money, an abundance of flowers in the house from December until Easter, and in the garden from earliest spring until the middle of May.

ORDER YOUR SUPPLY AT ONCE

Advices from big growers in Holland indicate great scarcity of bulbs this coming season and enough cannot be grown to meet the demand. To insure getting your supply send us your order at once. Until July 1st not later our present low prices for the choicest varieties of bulbs grown by specialists in Holland will hold good.

By ordering from us now instead of waiting until fall, you make a large saving, get a superior quality of bulbs not usually to be obtained at any price in this country, and have a much larger list of varieties to select from.

Our orders are selected and packed in Holland, and are shipped to our customers immediately upon their arrival in the best possible condition.

Read What These People Say:

Admiration of the town! "I want to tell you how magnificent my daffodils are. They are the admiration of the town, and have given us untold pleasure. Numbers of my friends have asked me to order for them. Each daffodil is the size of a teacup. Many bulbs have four flowers, and not one has failed to produce two."—G. D. S., Uniontown, Ala.

Beyond expectations! "I must tell you what excellent results I have had with the bulbs I ordered from you. By Easter all the hyacinths and tulips showed large, healthy buds, which have matured far beyond all expectation. The quality of bulbs offered by you, even in cheaper mixtures, far surpasses that often sold at much higher prices."—R. C. A., Kansas City, Mo.

Nothing short of wonderful! "I have in my front window, as the admiration of all the passersby, the finest group of tulips ever seen in this city. With their gorgeous colors, odd shapes and exquisite shades of color, they are nothing short of wonderful."—J. A. S., Portland, Me.

More than delighted! "The bulbs I ordered from you are now in bloom in all their glory. They are the wonder of all who see them. I am more than delighted with them, and shall send another order."—M. J. B., Clinton, Ill.

Elliott Nursery, 321 Fourth Ave., Pittsburgh, Pa.
Kindly send me Free Booklet of Imported Dutch Bulbs with full directions how to grow them in house and garden.

There Are No Bulbs Like Those From Holland

For hundreds of years Holland has been growing the finest bulbs in the world—the loveliest colors and the widest variety.

No one has been able to equal them. There are thousands of growers of bulbs in Holland, but the best flowers come from bulbs grown by specialists, who have spent all their time perfecting certain varieties. Because of our long experience and our many visits there we are able to obtain for our customers from these specialists the finest quality of the finest varieties—even now when the output of bulbs has been greatly reduced.

ORDER NOW—PAY WHEN DELIVERED

To take advantage of the very low prices offered in this catalogue we must have your order *not later than July 1st*, but it is much safer to order before June 1st as we import bulbs to order only. They need not be paid for until after delivery, nor taken if not of a satisfactory quality.

Fill out the coupon or send a postal for catalogue to-day.

ELLIOTT NURSERY
321 FOURTH AVE., PITTSBURGH, PA.

SPECIAL PRICES

If Ordered Before July 1st

Exhibition Hyacinths		Dozen	Hundred
La Grandesse	Pure White	\$2.50	\$17.50
Grande Blanche	Blush White	2.50	17.50
La Victoire	Brilliant Red	2.50	17.50
Rosea Maxima	Delicate Blush	2.50	17.50
Enchantress	Light Blue	2.50	17.50
Charles Dickens	Porcelaine Lilac	3.00	20.00
Daylight	Best Yellow	2.75	18.00

First sized Hyacinths in all varieties 2.25 16.00

Second sized Hyacinths in all best varieties 1.75 11.00

Miniature Hyacinths in separate colors85 6.00

Tulips			
Chrysolora	Yellow	.75	5.00
Belle Alliance	Scarlet	.75	5.00
La-Reine	Rosy White	.75	5.00
Keiserkroon	Red & Yellow	.75	5.00
Rose Grisdelin	Beautiful Pink	.70	4.75

Narcissi or Daffodils			
Paper White	For early blooming	.65	3.50
Golden Spur	Rich Yellow	.80	5.25
Emperor	Monster Bulbs	1.15	8.00
Empress	White & Yellow	.85	5.50
Von Sion	Double Yellow	.75	5.00
Poeticus Ornatus	White	.60	3.75
Sulphur Phoenix	Yellow & White	.85	5.50



The Ideal Hose For Your Lawn

Working on your lawn, you will feel a special satisfaction in such a capable aid as Goodyear Wingfoot Hose.

Firm, smooth, light, easily-handled and quick-drying, Goodyear Wingfoot Hose is exactly suited to your demands.

Against the commonest menace to the life of lawn hose — bursts due to kinking — Goodyear Wingfoot Hose is secure, because it is non-kinking by nature. Pull a length of it out of a coil and see for yourself.

Further, Goodyear Wingfoot Hose is especially resistive to abrasion, and this is an important factor in its notably longer life, for lawn hose gets fairly rough usage in contact with house corners, curbs and walks.

Goodyear Wingfoot Hose is unusually durable because, like all Goodyear products, it is exactly designed to its purpose and carefully built with the uniform quality that protects our good name.

Goodyear Wingfoot Hose is obtainable in whatever lengths you may require. Good hardware dealers in your town can supply you with it

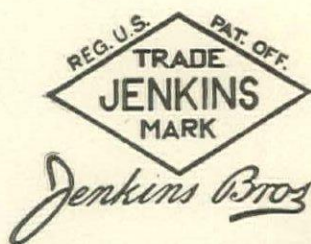
THE GOODYEAR TIRE & RUBBER COMPANY
Offices Throughout the World

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GOODYEAR

LAWN HOSE

Illustrated below is the home of Mr. H. L. Batterman, Mill Neck, Long Island, equipped with Jenkins Radiator and Plumbing Valves. Albro & Lindeberg, Architects, New York City; John A. Scolley, Heating Contractor; Lewis Friese, Plumbing Contractor, Brooklyn, N. Y.



Prepare NOW for next winter's heating comfort

THE satisfaction to be derived from a steam or hot water heating system depends largely upon the valves. In the dwelling that is being planned good heating can be practically assured and trouble forestalled if Jenkins "Diamond Marked" Radiator Valves are specified.

The light weight valve commonly used, designed merely for the low pressures in home heating, does not carry the reserve strength and weight to stand the strains that sooner or later it must bear. Leakage and the inability to open the valve easily or shut it tightly are some of the troubles developed by light valves.

Jenkins Radiator Valves contain more metal and are much heavier in construction than others. They are designed for the maximum service and are not affected by the strains, but permanently remain satisfactory under every condition of service. They do not leak, are easily opened or closed and completely control the passage of steam or water.

Jenkins Automatic Air Valves expel air from the radiators and keep them clear for the steam. They need no adjusting and work automatically.

Considering freedom from trouble and repairs, Jenkins Valves cost less than the ordinary valves. For more than fifty-five years, when a better radiator valve was desired, Architects have specified and Heating contractors have installed Jenkins.

Your architect will gladly specify Jenkins "Diamond Marked" Valves for the new home. In your present home, during the summer season with the heating plant closed is the opportune time to equip the radiators with Jenkins Valves. Any heating contractor can do the work with no inconvenience to the household.

JENKINS BROS.

80 White Street

Philadelphia
San Francisco
Havana

New York, N. Y.

Chicago Washington
St. Louis
London

Boston
Pittsburgh
Montreal



Send to us for "The Valve Behind a Good Heating System", a booklet descriptive of Jenkins Valves for heating service. Literature on Plumbing Valves also can be supplied.

Jenkins Valves

Since 1864

"As Neat As Wax"

is the home where Johnson's Prepared Wax is used upon furniture, woodwork, floors and linoleum. It rejuvenates the finish and gives an air of immaculate cleanliness.

Johnson's Prepared Wax is the ideal furniture polish but it does more than merely polish—it protects with a satin-smooth, transparent coating. It does not show finger prints—dust and lint cannot cling to it.

JOHNSON'S *Paste - Liquid - Powdered* PREPARED WAX

Johnson's Prepared Wax saves much of the time spent in mopping and cleaning. It preserves the color and finish of linoleum and makes daily cleaning unnecessary. Its frequent use will more than double the life of all finishes.

Johnson's Prepared Wax comes in three convenient forms—a form for every use:

Johnson's Paste Wax—for polishing floors of all kinds—wood, linoleum, tile, marble, etc.

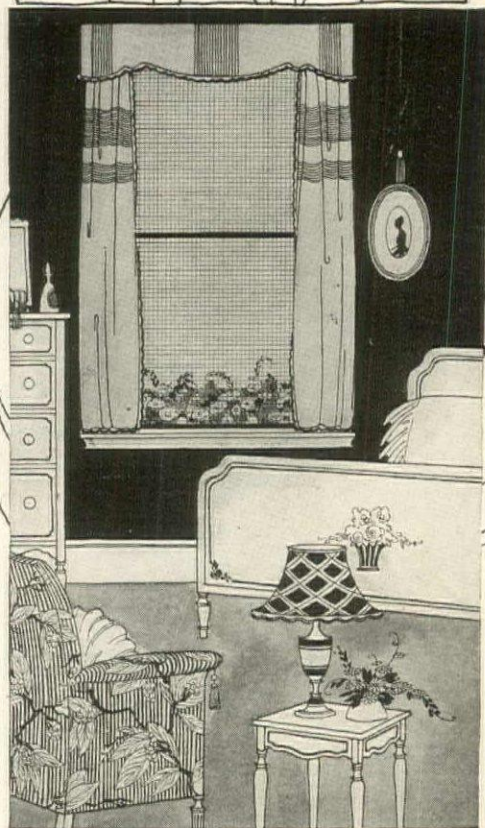
Johnson's Liquid Wax—for polishing furniture, woodwork and automobiles.

Johnson's Powdered Wax—immediately gives any floor a perfect dancing surface.

S. C. JOHNSON & SON, Racine, Wis., U. S. A.

"The Wood Finishing Authorities"





A Better Window for Your Home

LUNKEN WINDOW

BETTER because it gives the full opening for the breeze yet does not interfere with shades, blinds or hangings.

BETTER because the full length screens are tight and flat and slip up into their storage space at a touch and as easily come down again: ready any time you wish them; gone when you don't want to look through wire.

BETTER because so easily washed. See the girl washing both sides of both sash and standing on the floor to do it.

BETTER because better made; better finished: shipped complete—frame, sash, screens, weather strip, fitted, glazed, nothing to improve: gives satisfaction for years and years.

BETTER because—well if you live in a house you want Lunken Windows for lots and lots of reasons our new catalog gives. What is your address, please?

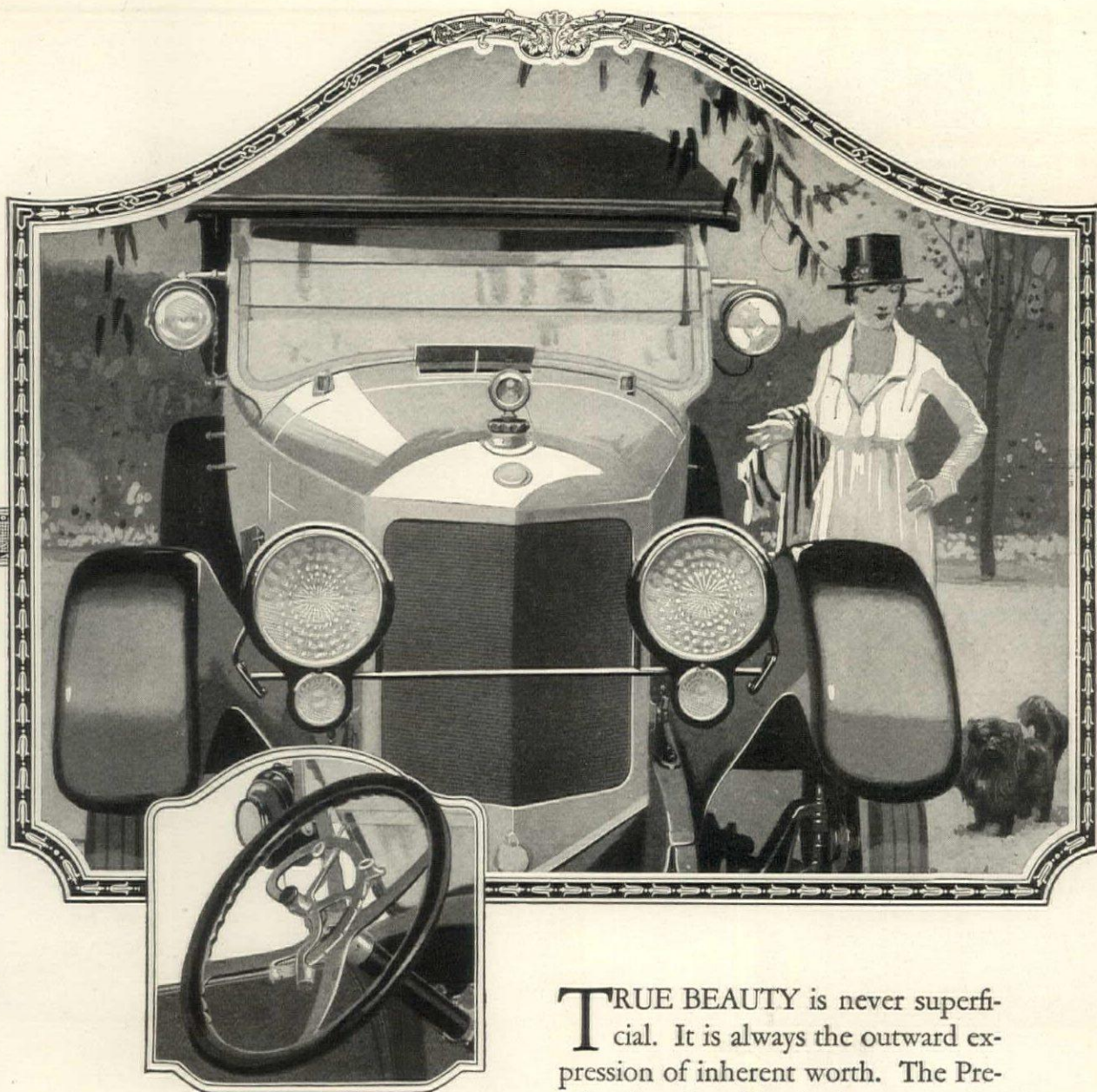
Can you wash both sides of your windows from inside the house? This girl is doing it. The other sash is up in the head pocket where she'll shove this one too when she's finished—and she'll be through in a third the time the old style windows took.



Working models of the Lunken Window can be seen at all our branches—Chicago, at Building Mtrls. Exhibit, 175 West Jackson Blvd.; New York, Architects Samples Corporation, 101 Park Av.; Columbus, Boston, Atlanta, Washington, Jacksonville, Toledo, Detroit and many other points including our own Architectural Department (for Architects), 512 Fifth Ave., New York.

The LUNKEN WINDOW CO.

Main Offices and Works: 4016 Cherry Street
CINCINNATI, OHIO



Premier steering wheel and control quadrant—the lever at bottom of quadrant controls the electrically impelled gear shift—a feature exclusive with Premier

TRUE BEAUTY is never superficial. It is always the outward expression of inherent worth. The Premier, therefore, like the best examples of plastic art, is beautiful, because it is the simple, coherent embodiment in steel of a fundamentally beautiful conception.

In the presence of the Premier, no jutting details compel individual attention, and thereby detract from the singleness of impression—you merely and solely drink in the beauty of the car as a whole.

PREMIER

MOTOR CORPORATION

INDIANAPOLIS...USA

THE ALUMINUM SIX WITH MAGNETIC GEAR SHIFT



Homes Sheathed in Steel and Cement



OUTWARDLY these attractive stucco houses differ in no way from those to be found in any high class residence district. Yet there is a difference. They are *fire safe*. In every wall there is a flame resisting *heart of steel*, for the stucco and interior plastering has been applied over



Use Metal Lath to Prevent Plaster from Cracking

YOU will never be bothered with your ceilings "falling down" if your architect specifies Metal Lath. For no matter in what direction a crack may start to form there will be a strand of steel lying across its path to check the tendency. Furthermore the use of *KNOBURN* will prevent the unsightly streaks which so greatly mar many rooms.

Kno-Burn METAL LATH

*Makes Every Wall and Ceiling
A Fire Stop*

THE small diamond shaped steel meshes of *KNOBURN* Lath grip and hold the plaster tight so that should a fire start, the structural timbers of the house will be protected by a barrier of plaster and steel. For this reason authorities recommend that the "danger points" of every house—the bearing partitions and inside of exterior frame walls, ceilings over heating plant, stair wells, and chimney breasts be always given the protection of Metal Lath.

Stucco Houses Can Be Made So Permanent

STUCCO homes are so comfortable, so easy to heat, and they can be made so permanent by the use of Metal Lath.

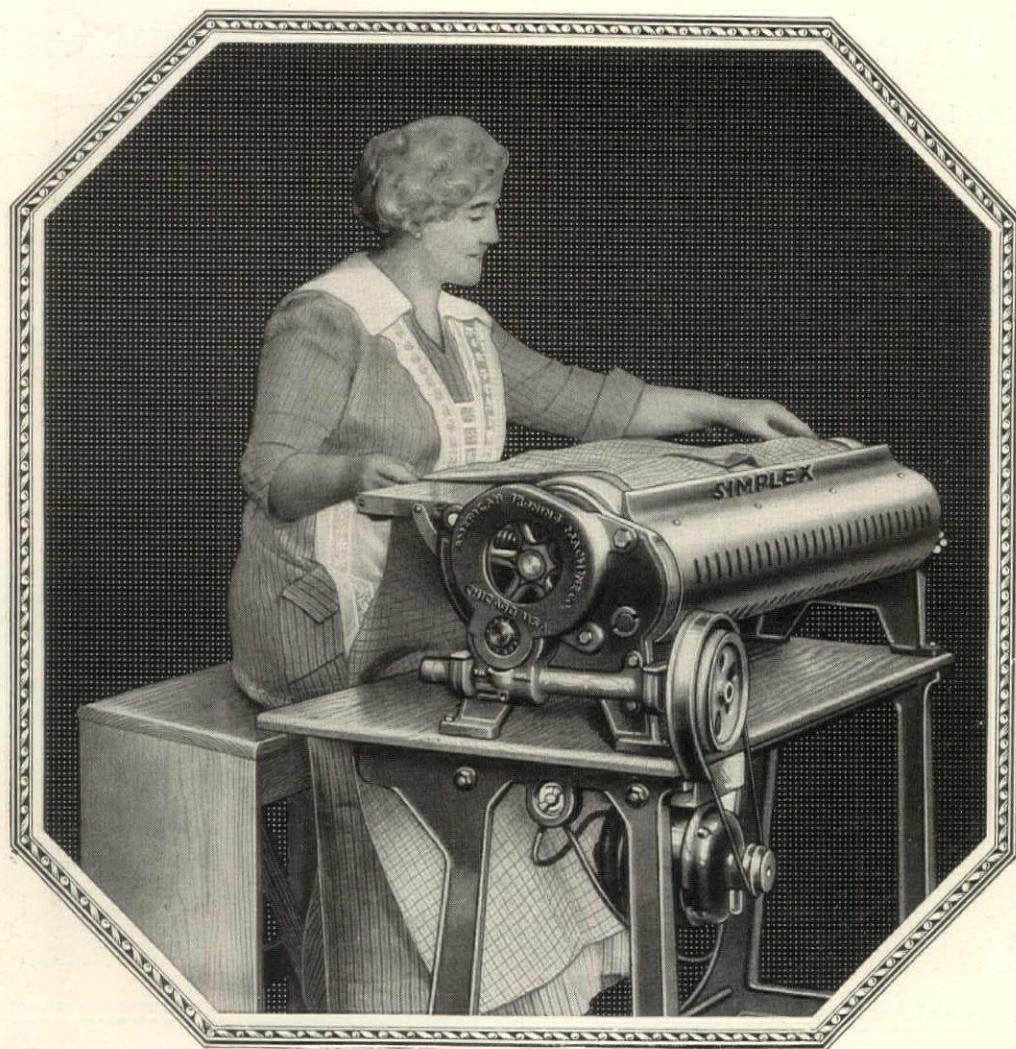
If you are planning to build and desire to get the utmost in value and satisfaction out of your investment, send for our free BUILDERS' BOOK—TODAY.

North Western Expanded Metal Co.

937 Old Colony Bldg.

CHICAGO

Makers of
Nemco
Expanded
Metal
Products



Up-to-date Ironing

UNUSUAL servant conditions which effect every section of the country have led to the rapidly increasing use of the Simplex Ironer.

The Simplex is already doing the ironing successfully in 250,000 households. It eliminates all the problems of Ironing Day—does the work quickly, perfectly, economically—saves fuel, help and laundry bills—saves health and strength!

The Simplex is the pioneer household ironing machine—and the acknowledged leader in its field. It is the choice of discriminating purchasers.

Operated by electricity—heated by gas, electricity or gasoline. For house, apartment or farm home use. We will be glad to send you our illustrated booklet—“Clean Linen in Abundance.”

The wonderful automatic feed-board that makes it possible to sit down and iron at the Simplex is protected by Simplex patents.

AMERICAN IRONING MACHINE CO., 512-168 N. MICHIGAN AVE., CHICAGO

Eastern Sales Office:
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431 Sutter Street, San Francisco

Factories at Algonquin, Ill.

We also make Ironing machines and Laundry equipment for laundries, hotels, institutions and factories

SIMPLEX IRONER
“THE BEST IRONER”

It is a mark of intelligent house-keeping to possess a SIMPLEX IRONER

Provide the RIGHT Bird Homes for Your Garden



Exterior of one type of Reiber Bird Home, showing the high character of its design. Reiber Bird Homes have the appearance of having grown where they are placed.

The health and happiness of the birds in your garden depend entirely upon the character of the homes you provide for them.

REIBER BIRD HOMES are the only bird homes which reproduce the exact conditions required by Nature for the healthy, happy life of birds and for the successful hatching and raising of their young. The scientific inner construction of these homes is the result of the life study of EDWIN H. REIBER, the original "Bird Man."

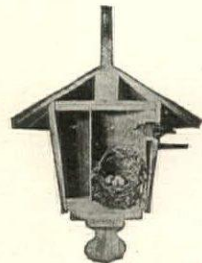
REIBER BIRD HOMES are so entirely different from other so-called bird houses that the United States and Canadian

Governments have recognized their superiority and granted them protecting patents. Many notable Estates, Gardens, Cemeteries and Parks throughout the United States have been converted into Bird Sanctuaries through the efforts of EDWIN H. REIBER and his corps of able assistants.

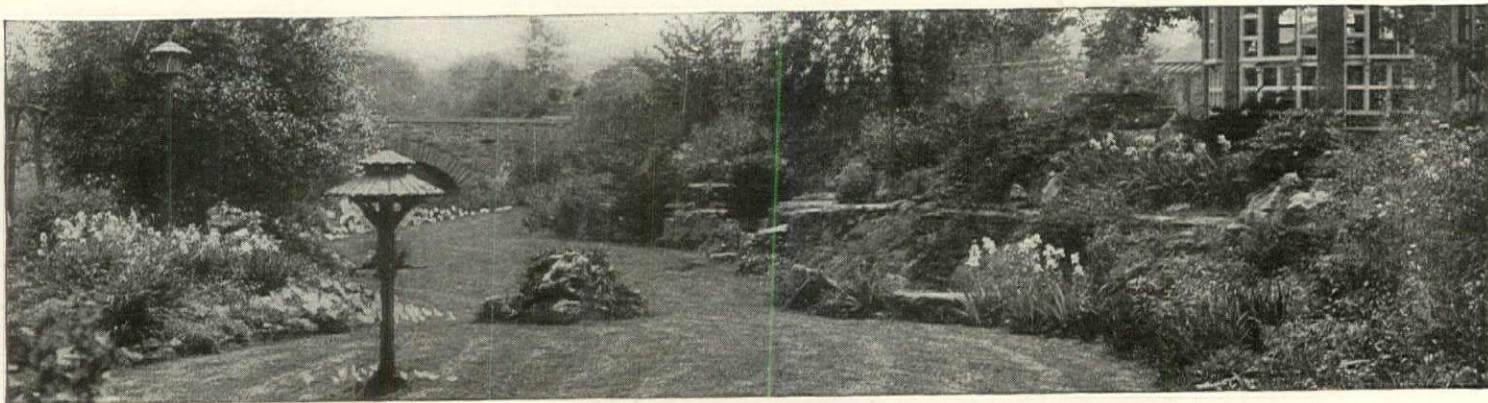
Our SERVICE DEPARTMENT is always glad to give information on birds and to render personal service in planning a Bird Sanctuary.

WRITE for our book, "Birds in the Garden." It explains the construction of Reiber Bird Homes, Nesting Supply Stations, Baths and Winter Feeding Stations. Sent free on request.

REIBER BIRD RESERVE, WEST WEBSTER, N. Y.



Sectional view of Reiber Bird Home, showing the scientific inner construction, which provides, on the hottest summer days, the right degree of coolness and moisture required by Nature.



"The Golden" makes an admirable hedge

The Japanese Cypress

ARE you intimately acquainted with the Retinosporas or Japanese Cypress? We can introduce you to twenty-eight charming members of this evergreen family—among them the Plumosa, or plume-like, with feathery foliage of a fascinating dark green hue; the Golden, of a bright golden color,—a favorite form for hedges; the Thread-branched, with long threadlike branches; the Obtusa, called Tree of the Sun by the Japanese, with shell-like leaves of a rich dark green shade, like boxwood—the nearest to the famed Italian cypress never missing from a Maxfield Parrish landscape.

All of these respond most amiably to shearing, so their height can be regulated to suit your purpose—whether it be a foundation planting, an evergreen bed, a hedge, an entrance group, a window box, or an individual specimen. The cost is as low as \$3 for a 2-foot Golden up to \$30 for a 10-foot Obtusa. Can be planted in summer. Price list on request—and suggestions to suit your own grounds if you will kindly give a brief description of your lawn.

Moons' Nurseries

THE WM. H. MOON CO.

MORRISVILLE PENNSYLVANIA

which is 1 mile from Trenton, N.J.

Use SALAIRACINE

New root and soil treatment for insects and borers and all garden pests.

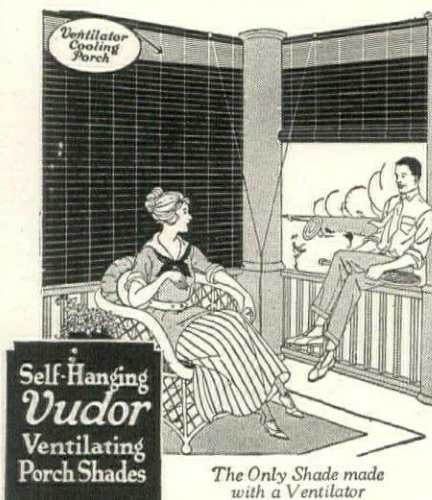
May be purchased from
Peter Henderson & Co., New York City,
J. M. Thorburn Co., New York City.

Also sold by seedsmen throughout the country.

Booklets, prices and other information furnished upon request.

MAC GREGOR SALAIRACINE CO.

52 Pleasant St., Stamford, Conn. Phone Stamford 1949



Self-Hanging
Vudor
Ventilating
Porch Shades

The Only Shade made
with a Ventilator

SELF-HANGING

Vudor

TRADE MARK

VENTILATING PORCH SHADES

CONVERT your porch into a cozy, cool retreat by day—an airy sleeping porch by night.

Made from beautifully stained wood slats in permanent colors. Ventilator woven in the top of each shade (a Vudor patent).

Send for illustrations in colors and name of your local dealer.

HOUGH SHADE CORP., 232 Mills St., Janesville, Wisconsin



World's
Choicest
Nursery & Greenhouse
Products
Grown in America

Beautify Your Garden!

Spring with all its beautiful tracery of young foliage and delicate tints and odors is here. Now is the ideal time to visit our nursery and make selections from our extensive variety of well grown plants and trees to beautify your garden.

Evergreens—Trees—Shrubs
Roses—Perennials

Beautifully illustrated catalogue on request

Bobbink & Atkins
Rutherford New Jersey



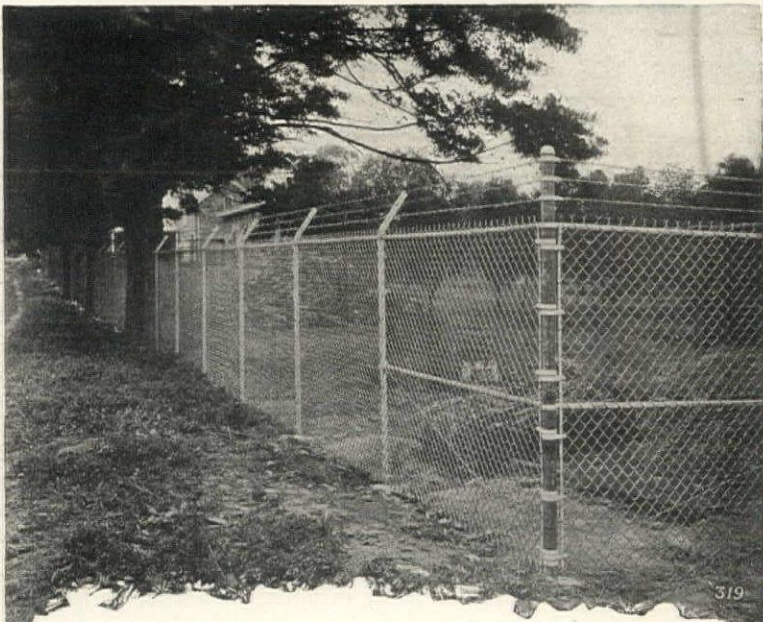
Does Your Nurseryman Use This Mark?

THE TRUSTWORTHY trade-mark, shown above, is used by the members, some four hundred in number, of the American Association of Nurserymen. These men have linked themselves together, in the strong chain of the American Association of Nurserymen, to protect you. Membership in this Association, is strictly restricted to firms whose methods and standards

of doing business, come up to the Association measure. Buying from any member of the Association, you have the Association's assurance of satisfaction, back of your purchase. How the Association's Vigilance Committee means your protection, what the Association is, and where you can get TRUSTWORTHY trees and plants, is all told in our booklet,—"Looking Both Ways Before You Buy Nursery Stock." We will gladly send a copy on request.

**American
Association
Nurserymen**

GENERAL OFFICES PRINCETON, N. J.



The picture above shows how we solved the problem of erecting a strong fence where trees were in the line, without injuring the trees in any way. We build or furnish fences of many styles in any height desired, including gates, ornamental lamps and other fixtures. We build not only for permanence, but for artistic effect as well.

Let us work out your fencing problems.
AMERICAN FENCE CONSTRUCTION CO.
100 Church Street New York

Afcco Fences

"Rain
When
You
Want
It"

Showing Installation of
Underground
Lawn Sprinklers on the lawn
in front of the
Capitol



The Lawns of the Nation Kept Green

THE beautiful lawns surrounding the Capitol at Washington depend for their freshness upon

Cornell Systems of Irrigation

Your own beautiful lawns and gardens, on which you have expended so much money, time and labor, should not be left to the mercy of the scorching dry spells of summer. You can afford them the same simple and efficient protection given the lawns at Washington.

With the underground lawn sprays—set into the ground, out of the way of

lawn mowers and out of sight—the beauty of your lawn will be assured.

With the Overhead System for your garden, your vegetables and flowers will get exactly the proper amount of moisture for best cultural results. For with the adjustable feature of the Cornell Sprinkler you can get any degree of moisture from a fine mist to an April shower.

Write today for booklet on permanent and portable lawn and garden irrigation.

W. G. CORNELL COMPANY
Engineers and Contractors for
PLUMBING, HEATING, LIGHTING
UNION SQUARE NEW YORK CITY

Branch Offices in

Chicago, Ill., Railway Exchange Bldg.
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Cleveland, Ohio, Leader-News Bldg.
Washington, D. C., 923 12th St., N.W.
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THE BLUE BOOK OF BULBS

A vast store of information to those who appreciate Tulips, Hyacinths, Narcissi and Crocuses. Practically all varieties of any worth are in bloom at Mayfair and full information concerning their color, shape and time of bloom is furnished in **THE BLUE BOOK OF BULBS**.

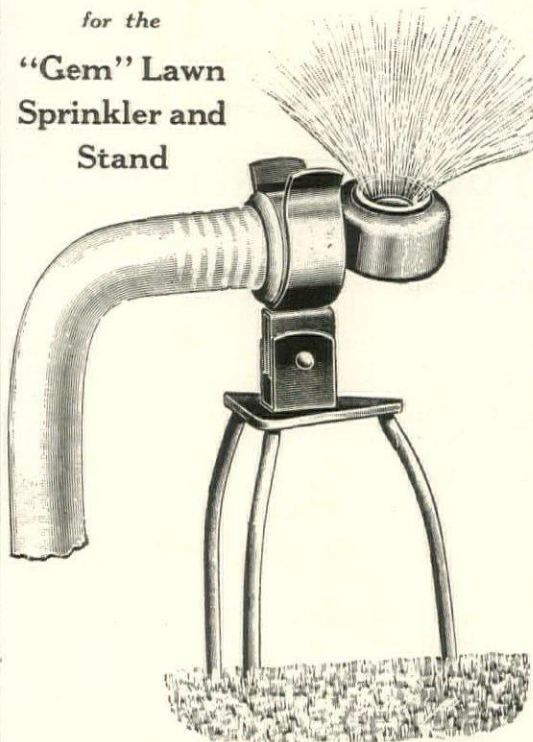
In addition, many lists for pleasing combinations are furnished; *cultural directions are given far more space than they occupy in any other catalogue.* The careful, detailed descriptions are extremely accurate.

If you have, or ever intend to have "Dutch Bulbs" in your garden, you should not be without this book. From it you may learn much, no matter how extensive your present knowledge may be. Copies are sent free upon request to Department K.

CHESTER JAY HUNT, Inc.
Little Falls, New Jersey

SEND ONE DOLLAR

for the
"Gem" Lawn
Sprinkler and
Stand



Simply set up stand, attach sprinkler to nozzle of hose, turn on the water and leave it. It will spray your lawn automatically, while you sit on the porch and smoke your pipe in peace.

Clamp holding hose may be adjusted at any angle. No need for force, or any extra tools to adjust either stand or nozzle.

A time and energy saver for busy people. Price \$1.

Beaton & Cadwell Mfg. Co., New Britain, Connecticut.

Please send me, postpaid, one "Gem Lawn Sprinkler" Attachment and Stand for same. I inclose \$1 herewith.

Name..... Street.....

City..... State.....

ANCHOR POST FENCES



Utility and Ornament

Anchor Post Iron fences and gates successfully combine utility with ornament. Acting as more than a hint to the would-be trespasser, they harmonize with the finest surroundings.

The Anchor Post Iron Works designs, builds and erects all types of ornamental and electrically welded Iron Railings and Gates, as well as Woven Wire Lawn and Chain-link Unclimbable Fences.

You may find a valuable suggestion in one of our illustrated booklets. Write to-day.

See special adcs. in poultry and dog sections of this Magazine.

ANCHOR POST IRON WORKS
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Philadelphia, Real Estate Trust Bldg. Boston, 79 Milk St. Hartford, 902 Main St. Cleveland, Guardian Bldg. Atlanta, Atlanta Trust Co. Bldg. Chicago, 8 S. Dearborn St.

2275 G

Permutit

TRADE MARK

Water Rectification Systems

Water rain-soft, with the life and sparkle of spring water—that is “velvet water”, the product of a “Permutit” Domestic Water Softener. Equip your home with this 20th century refinement. Give yourself the luxury of a “velvet water” bath and toilet and shampoo—of sweet, white linens and soft, fleecy flannels—of soft-water-cooked foods from your kitchen. Send to-day for the literature on “Permutit, the Velvet Water Softener”.

The Permutit Company
440 Fourth Ave. New York
Offices in all Principal Cities
Water Softeners Filters

HOT WATER INSTANTLY

SIMPLY TURN A FAUCET

YOU don't have to bank
fires if you have a

HOFFMAN

Instantaneous
Automatic Water Heater

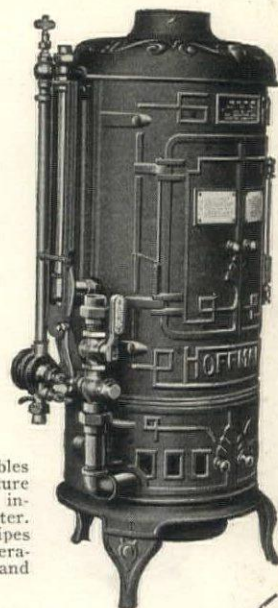
A turn of the faucet and you have as much hot water as you want—unlimited quantities—instantly. Lights and heats automatically—turn off the faucet and the heater goes out until you want it again.

The special Hoffman thermostatic valve enables you to have hot water at an even temperature at all times, and without the troubles and inconveniences of the old fashioned tank heater. No pounding or disagreeable noises in the pipes—the thermostatic valve controls the temperature of the water, eliminating waste heat and fuel.

A size for the smallest house-apartment or garage, or the largest residence.

Hoffman engineers have solved many heating problems in their years of experience. Consult them to-day—the service is without charge.

The Hoffman Heater Co.
Oberlin Ave. and Nickel Plate R. Lorain, Ohio



The Hoffman Heater Co.
Oberlin Ave. and Nickel Plate R. R., Lorain, Ohio.

Please send me your booklet. No obligation.

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Please also send me the name of nearest dealer.



A New Service Placed Without Charge at the Disposal of House & Garden's Readers

Before the war, we planned a Travel Bureau. After the war, it was installed as a part of Vogue. Instantly, it made a success. So much so that it was put into Vanity Fair, where it promptly repeated its popularity.

Then we said, "To whom would you sell the idea of travel if not to folks who are at home?" And now—here's the same Travel Bureau service in HOUSE & GARDEN for you. Of course there is no service charge.

What it Does for You

It will tell you about new places to see, what to see there, and the best season to see it.

It will advise you about routes—rail, steamship, airplane, pack-train, stage, motor, pedestrian, or canoe.

It will inform you about hotels, camps, ranches, the service they offer and prices charged.

It will arrange an itinerary for you from anywhere to anywhere—dates, side-trips, stop-overs, probable cost.

It will have printed literature sent to you about any region served by transportation lines.

It will advise you about the clothes you will need and the luggage you should take to be comfortable.

Sign Coupon

Check off the places you want to visit this summer, and we'll take care of the rest. Or write us about your own particular problem, and our travel experts will answer you personally and promptly.

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Free Information Coupon

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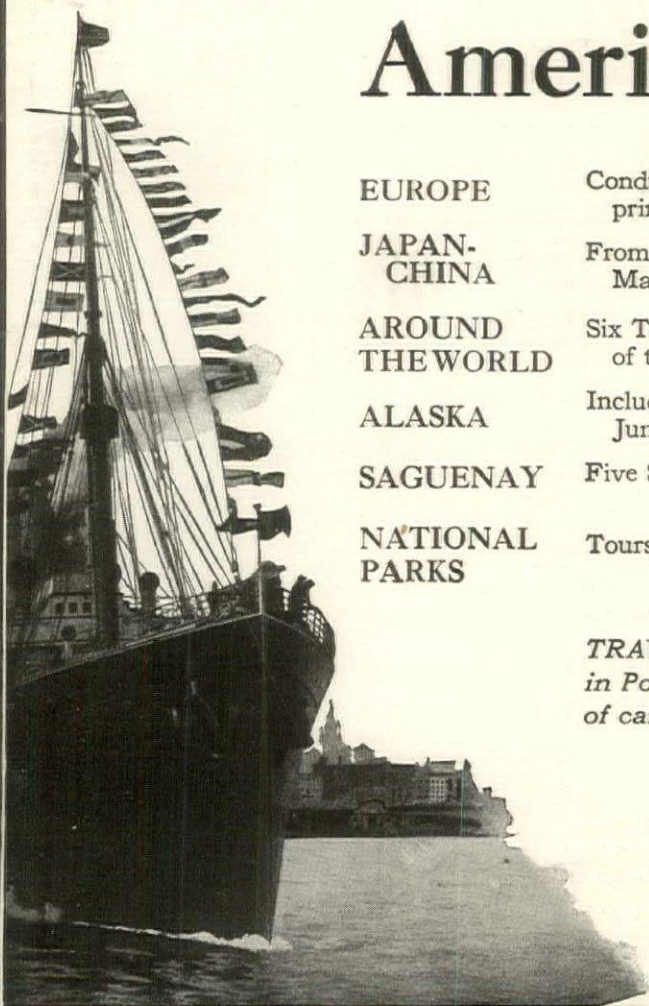
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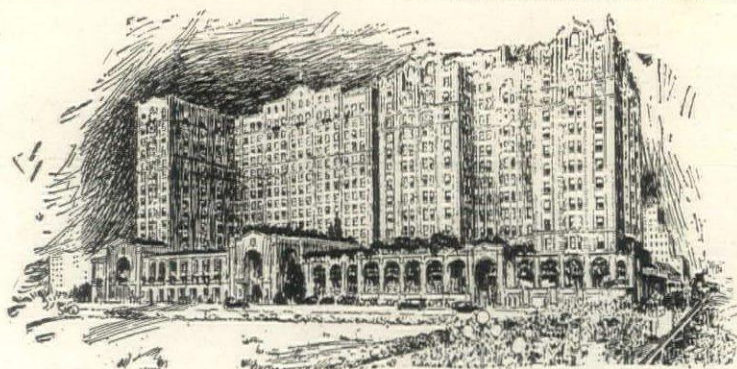
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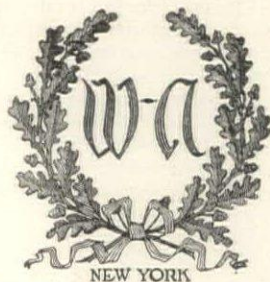
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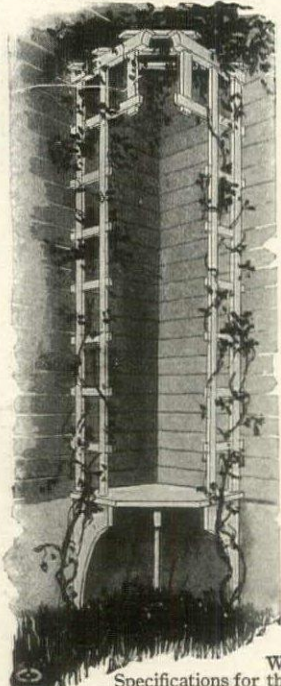
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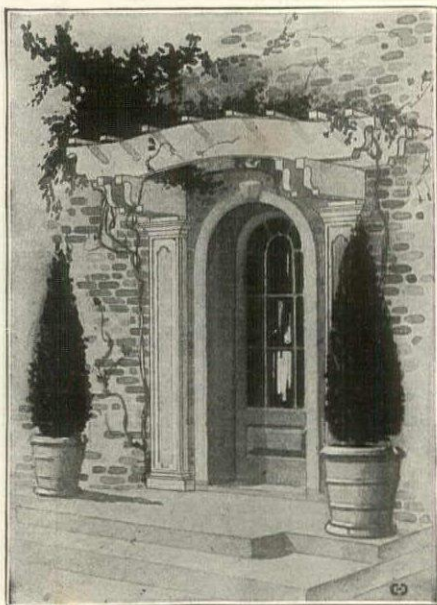
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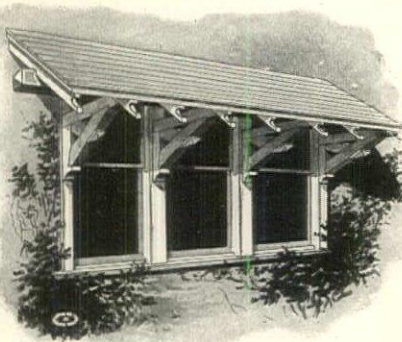
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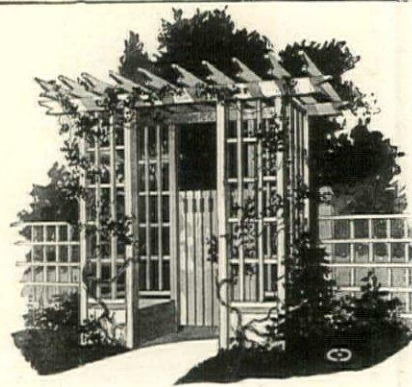
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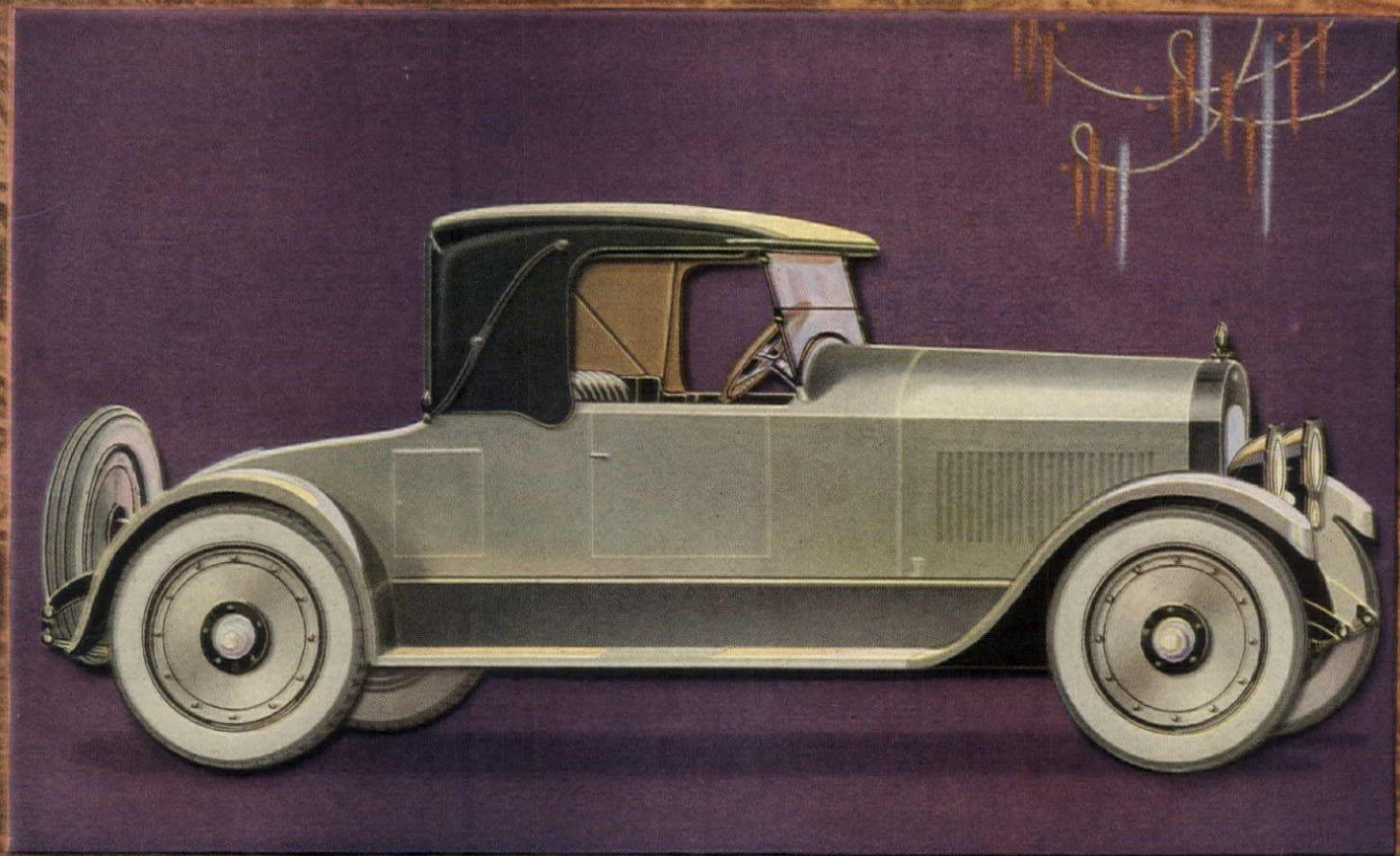
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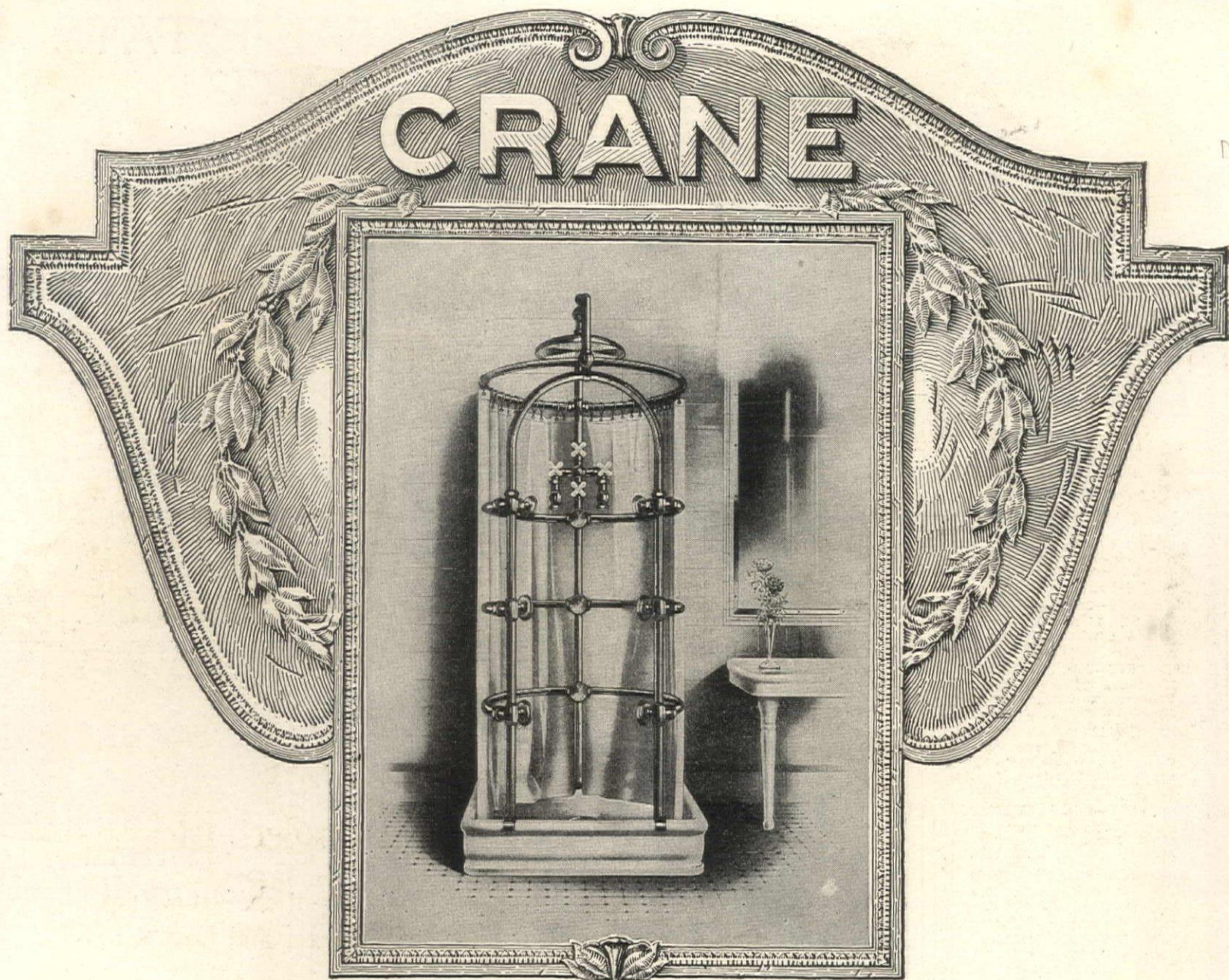
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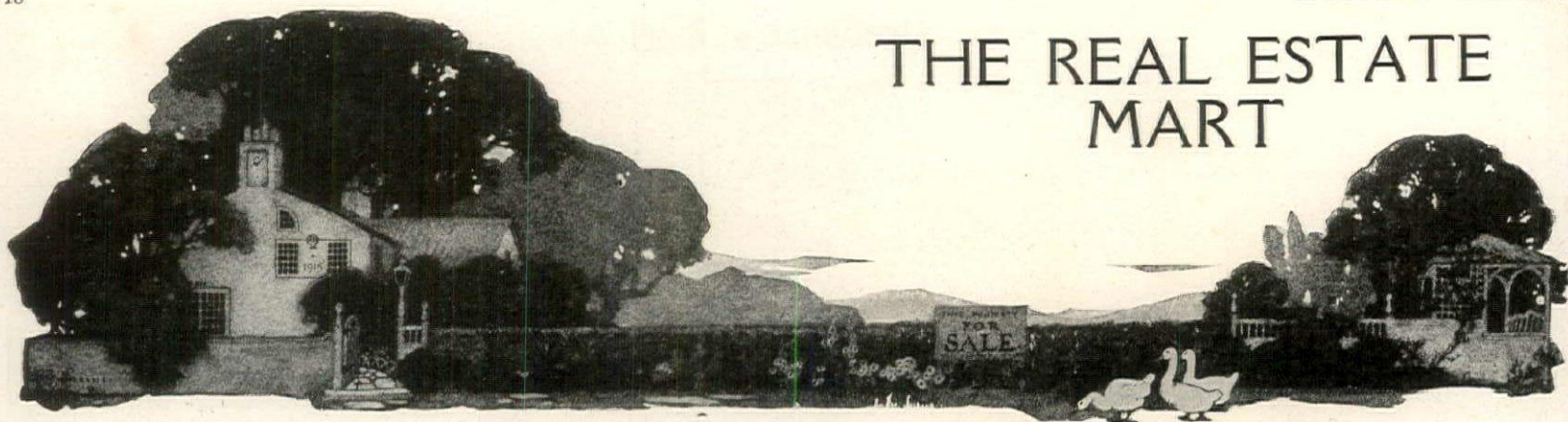
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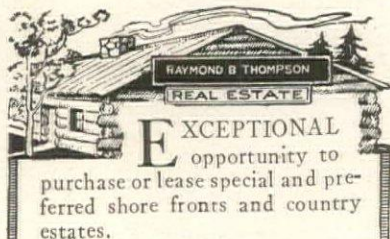
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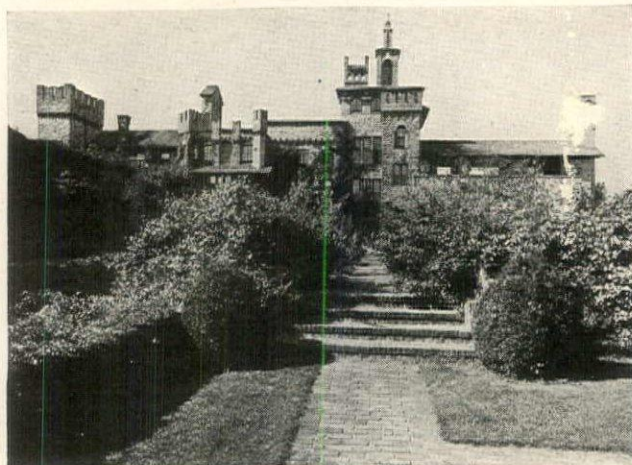
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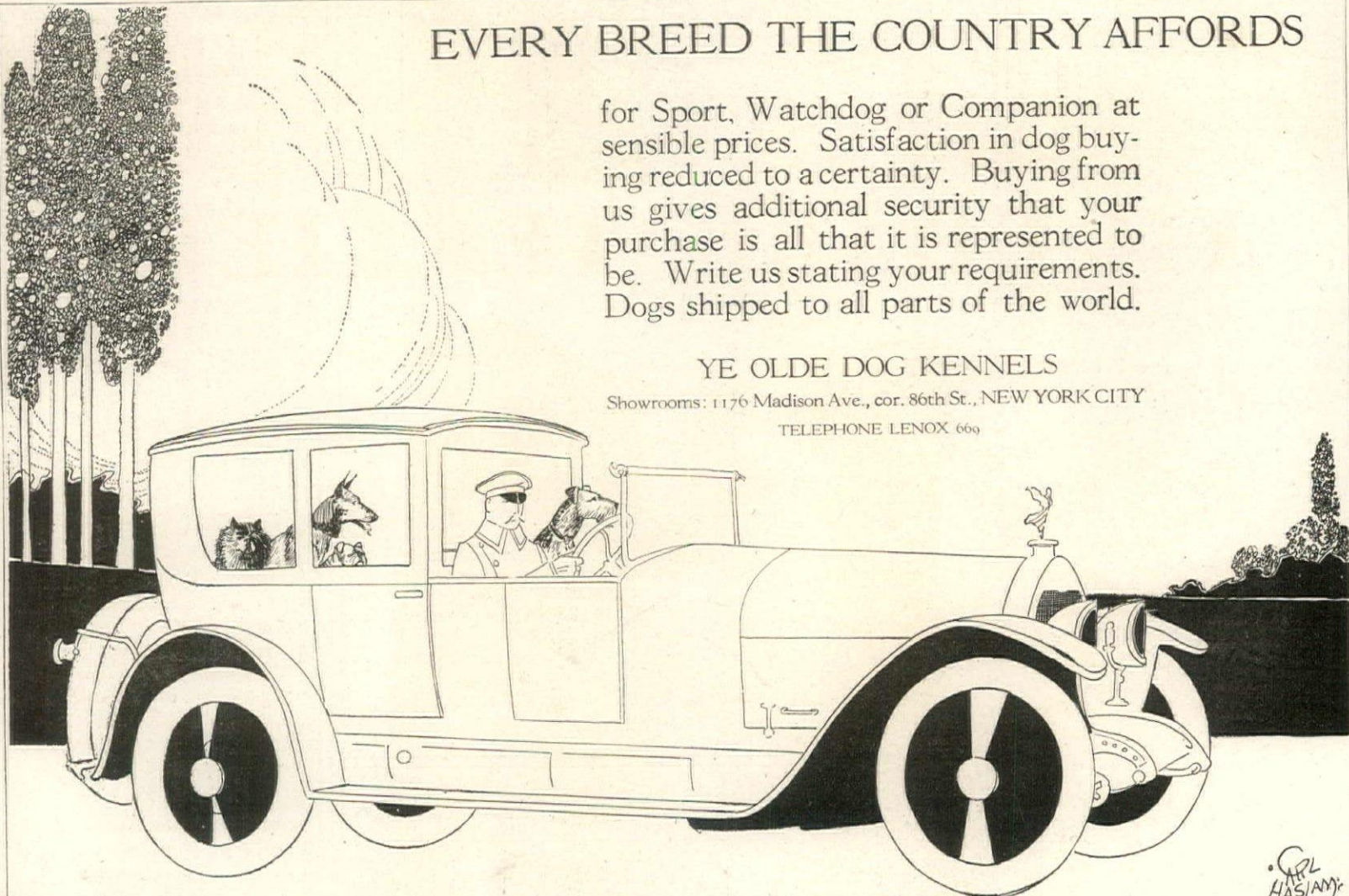
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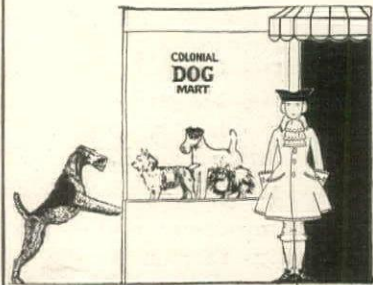
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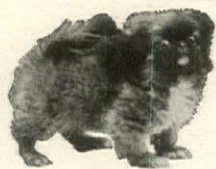
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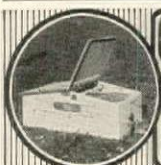
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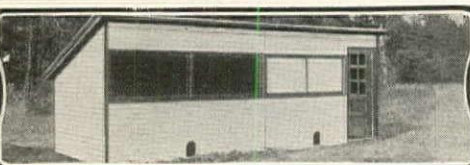
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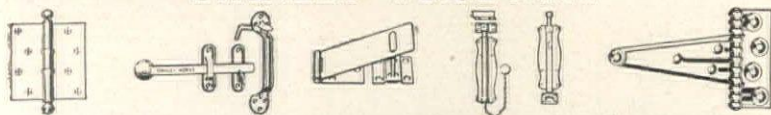
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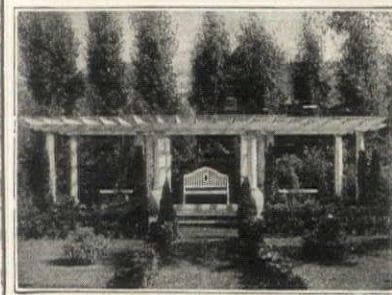
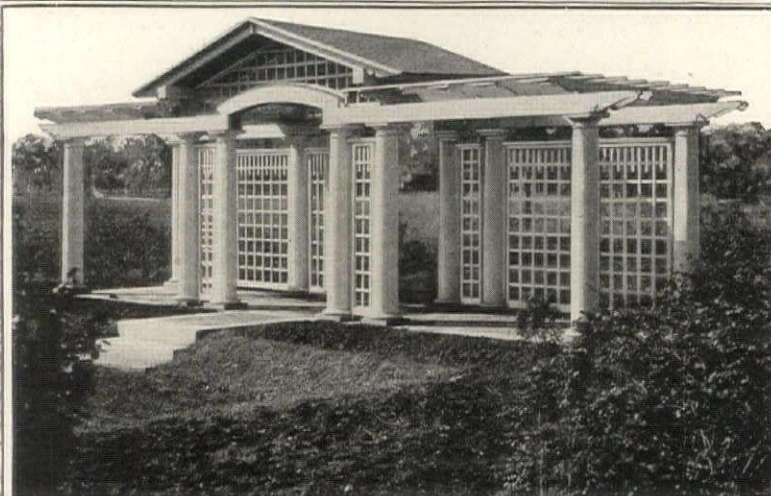
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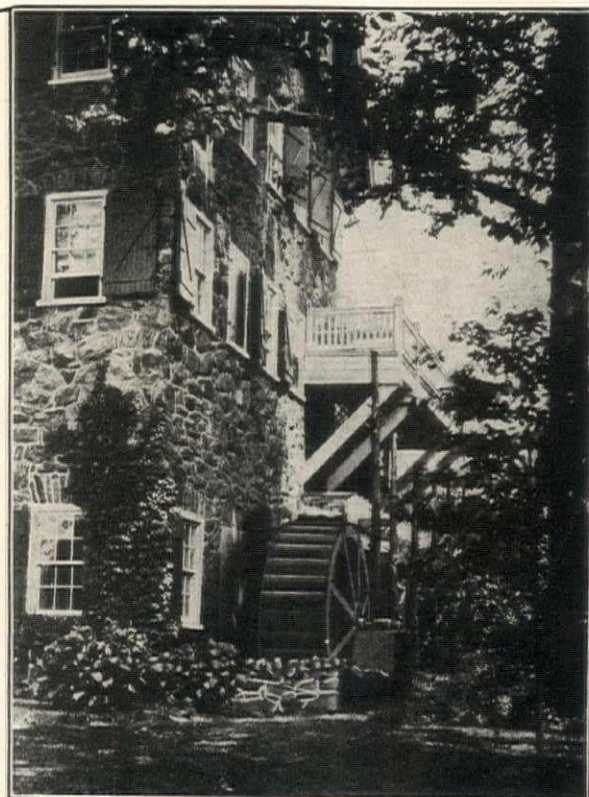
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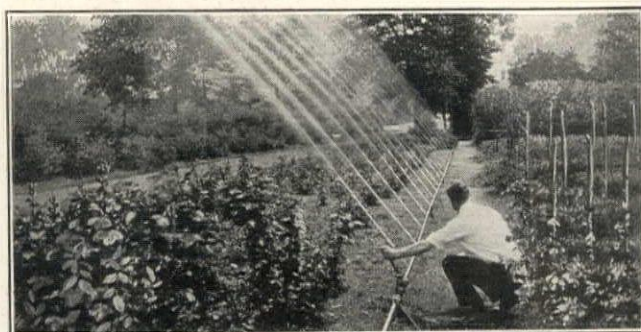


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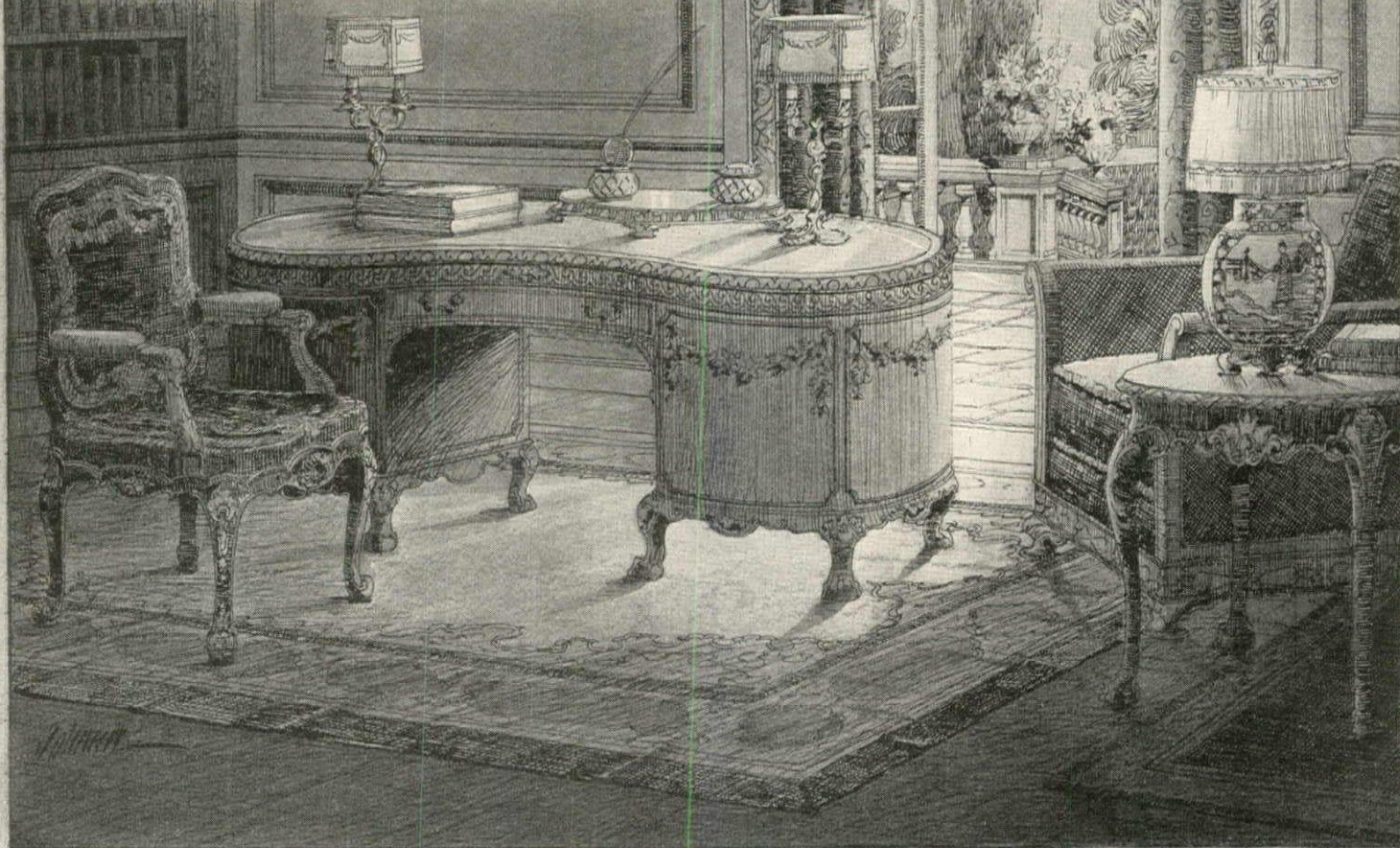
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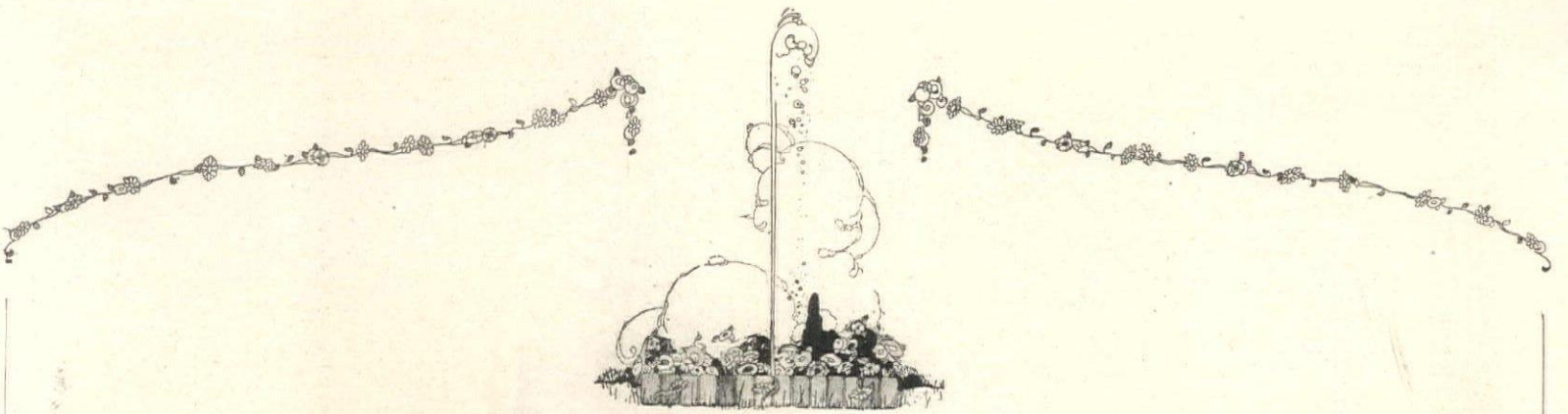
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House & Garden

CONDÉ NAST, *Publisher*
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R. S. LEMMON, *Managing Editor*

SMALL HOUSES IN JULY

THOSE days are gone wherein the world looked somewhat askance at the dweller in a cottage. No longer are the number of one's rooms or the length of one's servant retinue reckoned as infallible indications of one's standing in the community. On the contrary, attention is being directed with increasing interest and respect to the small house. We are coming to realize that "he who builds himself a great mansion takes unto himself a master."

Several causes operate to create this attitude on the part of the house building and owning public. The super-inflated cost of construction is one, the scarcity of servants is another, the renting difficulties which confront city dwellers and urge them toward moderate sized suburban homes is a third. But underlying them all is a growing appreciation of the real satisfaction, the genuineness and simplicity, of the small house and what it stands for. This is a fundamental reason, a soundly based and enduring one. Its growth is an encouraging sign in days of uncertainty and unrest.

We give a lot of thought to these things here in the HOUSE & GARDEN office; if we did not, we would be failing in our duty of keeping editorial fingers on the pulse of our readers. We feel its



Four small houses are in the July number. One of them, of which this is an entrance detail, is stone and stucco

beat strongly—letters innumerable, voluntary responses to articles which we publish, inquiries coming in every mail about the problems of home building, all are significant indications. They more than bear out our decision to devote twelve pages of the July number especially to small houses and their surroundings.

First, there are photographs and floor plans of four different types, each suited to some particular set of conditions. The landscape treatment of small properties is covered in another article, and then come five pages in which the interior of the house is considered from floor covering to ceiling paint. Thus the dwelling and its immediate surroundings are discussed, and as a logical rounding out of the subject you will find designs of varied fences which show how the whole property may be enclosed with taste as well as practicality.

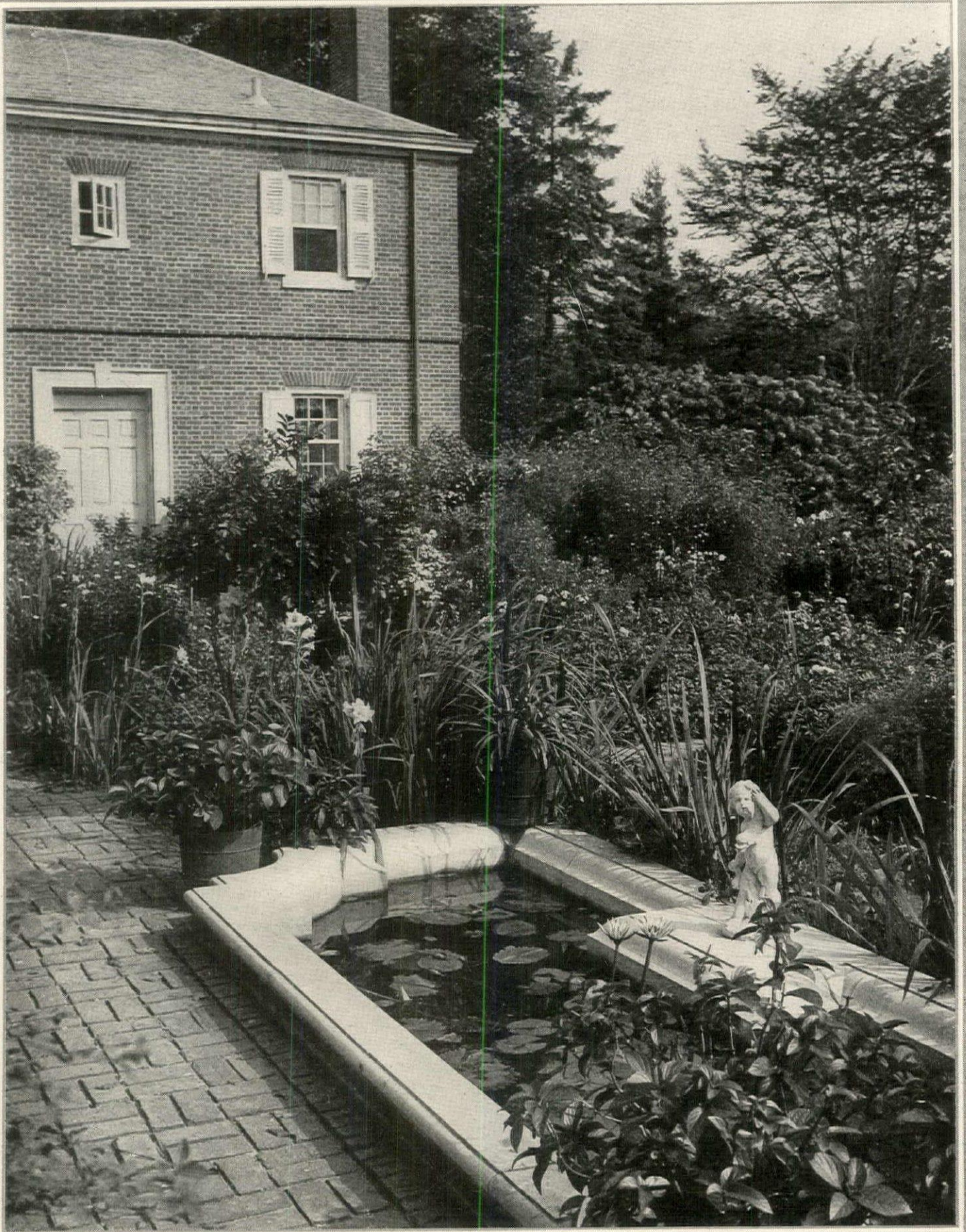
This is not all, of course. The manifold other things which are of vital interest to HOUSE & GARDEN's readers come in for their share of attention. Water gardens, there are, and dogs, and dressing room fittings, and vacation specialties, to mention a few specifically. But we started out to make the July issue a real small house number, and we've done our best to succeed.

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Gillies

A POOL FOR EVERY GARDEN

Midsummer, and the voices of water sound most refreshingly in a garden—trickle and splash through the long hot day and into the warm dusk. Every garden should have some water. If no brook is available, build a pool. It will hold water lilies. Goldfish can dart in its dim shallows. Birds will come

there to bathe and sun themselves on its rim. All day long it will mirror the sky and at night catch the sparkle of stars. Even a little pool will do this, a little pool such as the one on the place of Ormsly M. Mitchell at Rye, N. Y. The architect was Mott Schmidt. Mrs. Ellen Shipman, landscape architect



STATUARY IN THE SMALL GARDEN

*The Setting Must Be Right and the Statue Must Be Harmonious With Its Setting—
American Statues for American Gardens*

HAROLD A. CAPARN



On the terrace can be placed such a statue as this

BY the small garden usually is meant land up to two acres or thereabouts, so planned and decorated as to give one an instant sense of home. Within this area sculpture is rare, for several reasons.

The first of these is probably tradition. Our American "yard" outside of the necessary roads, walks and outbuildings, usually consists of a lawn with trees and bushes. Once in a while one finds a box-edged formal garden with a summerhouse, pergola or sundial. Statuary is rarely

found, now that the plaster lion and cast-iron stag have gone out of fashion.

It is to be regretted that sculpture is either too expensive for ordinary use, or too cheap. A piece of really worth-while original sculpture costs a good round sum, and although the owner of a small place can often afford it, he thinks it too pretentious for his uses, unduly costly, out of scale, in fact. Spent on the house or its contents, such an outlay might seem a small matter; but anything more than the conventional lawn and cheap shrubbery seems to the average commuter a useless extravagance. He would rather buy a new automobile or hire an additional maid. It is just a question of the point of view.

Less Expensive Pieces

As for the other kinds of sculpture, there is plenty to be had at low cost. And it is of good quality, so far as the design is concerned. But anything in plaster looks more or less tawdry, especially if it is a classical Venus or Mercury. Plenty of good replicas of standard works can be imported for the price of a good piece of furniture, but they have a foreign look, and we have not yet found the way to make them appear an integral part of the landscape.

As soon as one puts a classical piece among rectangular flower beds, people begin to call the result an Italian garden. It takes a great

deal more than some box edging with imported stoneware to make an Italian garden. The Italian composition has a certain formality that we cannot yet regard as quite natural or convincing. The average American who sees and feels this, prefers to put his trust in the average kind of American yard, tame, uninteresting and banal though it often is. He may err on the side of conservatism, but his instinct, on the whole, is probably right.

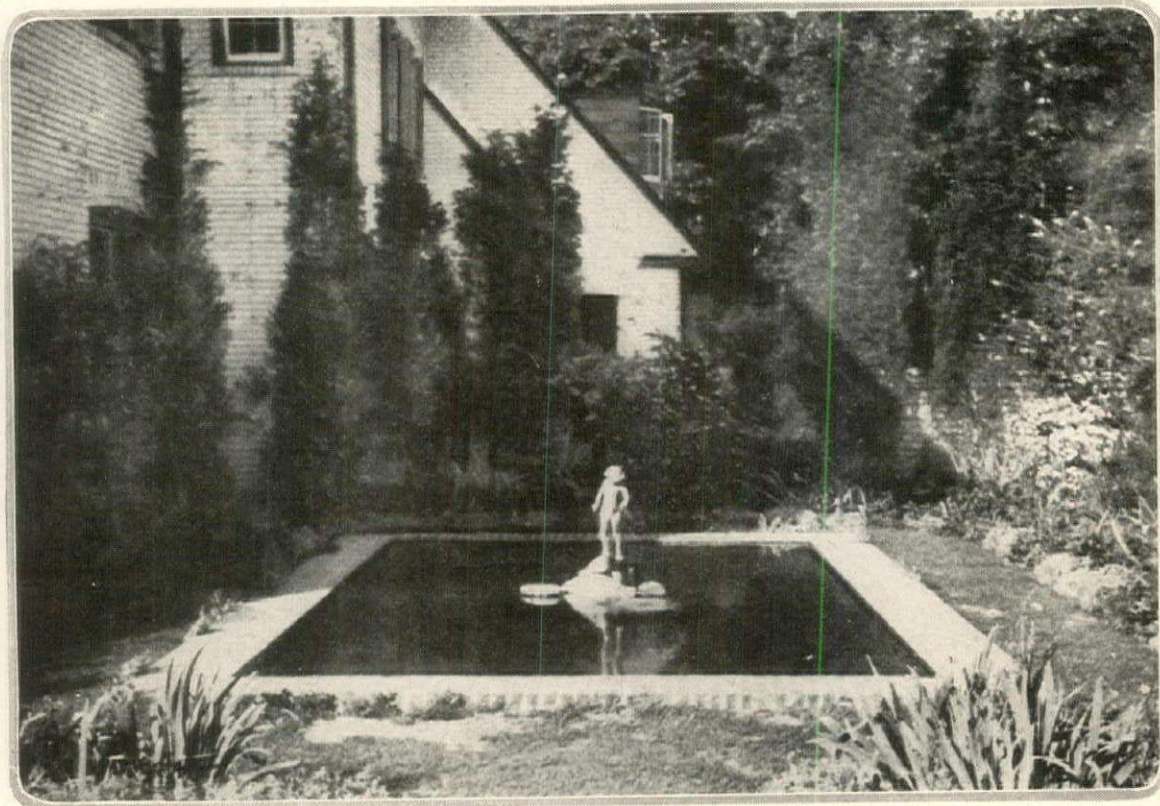
The great gardens of Europe, often so full of mason work and sculpture, were designed by architects in a very different spirit from that of our average suburban or country place. They were compositions whose bone and sinew were architecture of clipped foliage, masonry and sculpture. Sometimes there were flowers, sometimes not, for they were not indispensable. They added color and gaiety but not structure.

A garden, according to modern United States notions, is somewhat different. It is primarily a place to grow shrubs or flowers.

and this is probably a controlling cause of the multitudes of aimless and more or less futile gardens to be seen in all directions. People insist on growing such and so many varieties and Garden Clubs spend an undue proportion of their time in discussing the merits or the cultivation of individual species, in acquiring and forgetting information that could be gained much quicker and easier from florists' catalogs. They seem forgetful of the real quality that gives a garden its charm—its layout, its setting and permanent features. The temperate zones have been ransacked for planting material, and endless skill and patience have been spent on the production of new varieties; our lawns and gardens are dedicated to their worship and exploitation. So it is easy to see how a white marble goddess or gladiator may strike a false note in such surroundings. There is a vast difference between the settings we provide and those of the Villa Lante Castello or Versailles, which were made for the



An unusual sundial by Paul Manship stands along the wall in the garden of Edwin O. Holter's farm at Mt. Kisco, N. Y. A mixed planting of shrubs and perennials surrounds it, with an evergreen background—altogether an excellent setting



A piece of statuary will humanize a pool. It can be piped for a fountain. Its setting in this garden is peculiarly happy, with the broad brick rim of the pool and the dark planting for a background. Marian C. Coffin, landscape architect

display of sculpture and in which foliage and flowers were subordinate to this idea.

Sculpture is perhaps the most really popular of all the arts in this country. Witness the ubiquitous stone or bronze politician, the soldier of the Civil War or the Rogers groups of a generation ago. For all these things people have been willing to pay and to point to them with pride because they represented familiar personalities or ideas. So it was in the days of Praxiteles. His work was popular because everybody understood his subjects. They were household words, like the madonnas of the Renaissance.

If sculpture is to be really acclimated here, it must be indigenous, of a kind that the average citizen can understand. It must be made to look at home in the average American place. It must be treated, not as an outstanding object of art dominating everything in sight, but as symbolizing the spirit of the place, of the flowers and leafage, an integral part of the picture. Such statuary will not be too conspicuous, and is more likely to be of bronze or lead than of marble. It will be more difficult to set, especially where the composition is



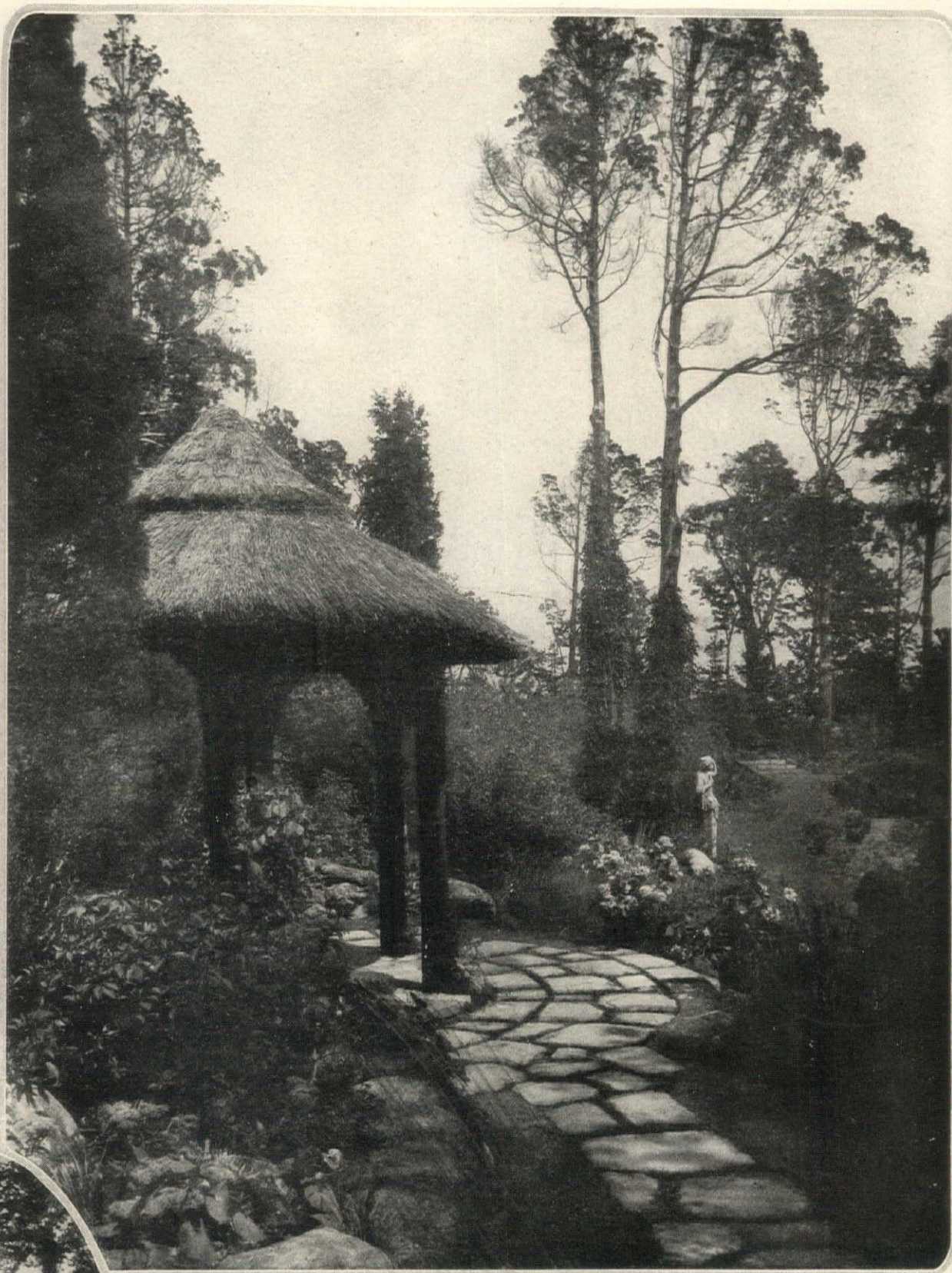
Mattie Edwards Hewitt

In an attractive little grape arbor on the Edwin O. Holter farm at Mt. Kisco, N. Y., is a bronze statuette, "Baby With Duck", by Frances Grimes. The position gives value to the statue and makes a pleasing "eye trap"



On either side the path winged figures emerge from the shrubbery. The green bank becomes alive, once these statues are seen. The glimpse is on the farm of Edwin O. Holter

In the garden of Thomas Hunt at Tivoli, N. Y., a dryad stands under the shadow of old trees by the pathside. The thatched summer house and stone path contribute to its garden setting. Lord & Hewlitt, architects; Vitale, Brinkerhoff & Geiffert, landscape architects



One can see how intensely alive a garden will become when, looking up from the pool, the view is suddenly animated by this lad with his water jars. It is in the garden of Francis E. Drury, Cleveland, Ohio. Vitale, Brinkerhoff & Geiffert, landscape architects



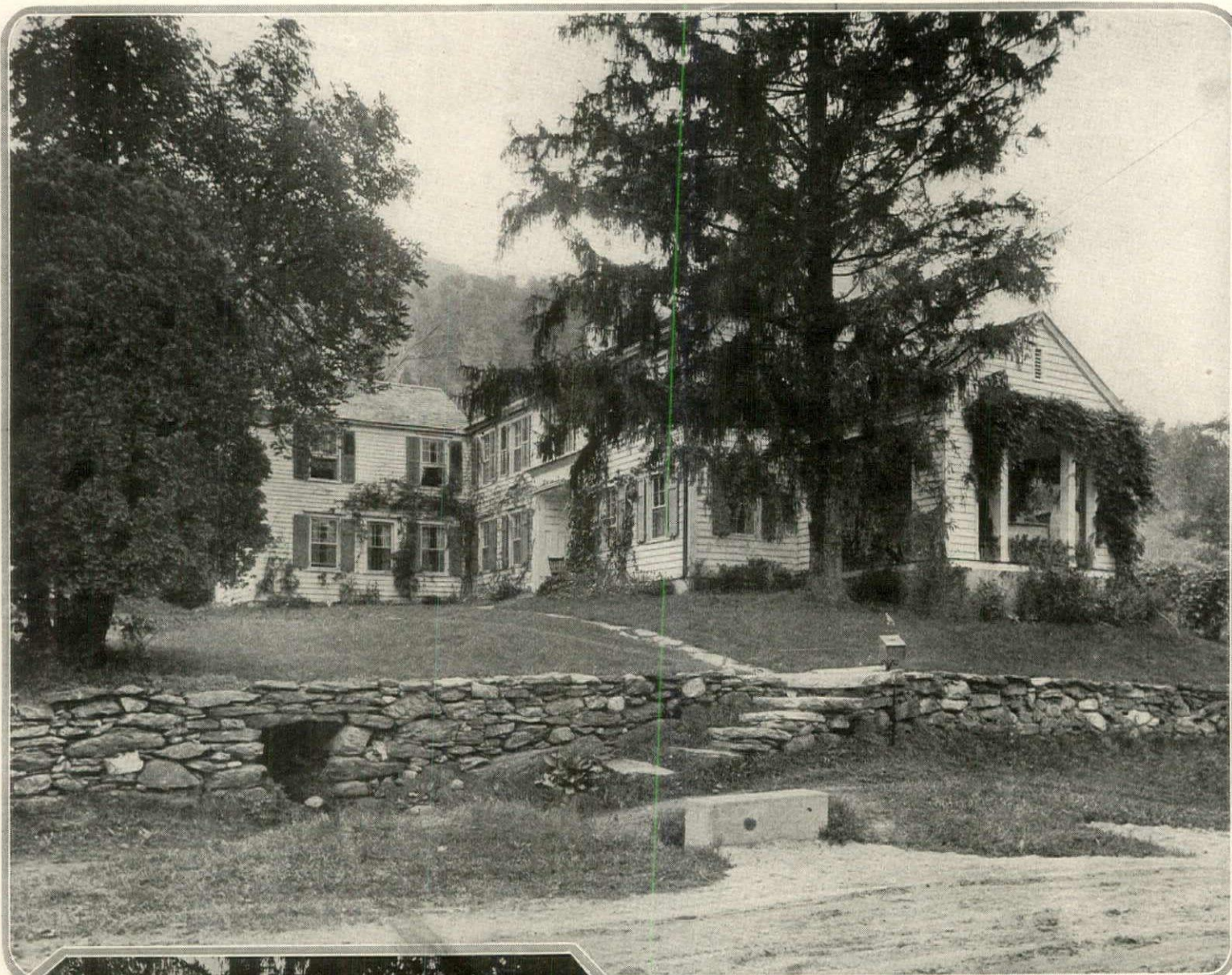
entirely informal, if there are no places contrived for sculpture to fill. Statuary in such surroundings is apt to look as though it had strayed in by mistake or had been casually dropped, as it does in most of our parks.

The important fact underlying this problem of finding the right statue for the right place, whether in an architectural garden or a commuter's yard, is that the setting ought to be designed as well as the statue. It is not sufficient to give thought to the sculpture; it is necessary to give serious thought to the place where it is to go. If there is no fit and proper place for it, no niche in which it will naturally belong, no scene of inevitable fitness, one must be made. The statue should seem as much at home as a dryad stepping out of the tree in which she lived, or the spirit of the cave or of the waterfall.

Just how this is to be done, no one can prescribe, for no two sets of conditions are just alike. No rules can be formulated, and general principles tend to be vague so that the designer can but rely on that second sight which is called instinct or inspiration. This comes, first, from native wit, then from the study of a large number of instances, plus a certain amount of artistic sense. It is hoped that the pictures may give an idea of the varied nature of this subject, and suggest solutions for other problems of a similar kind.

When the question of putting statuary in a small place arises, the first consideration should be, not "Is it good sculpture in itself, that I happen to like for its own sake?" but, "Is it the kind that harmonizes with

(Continued on page 88)

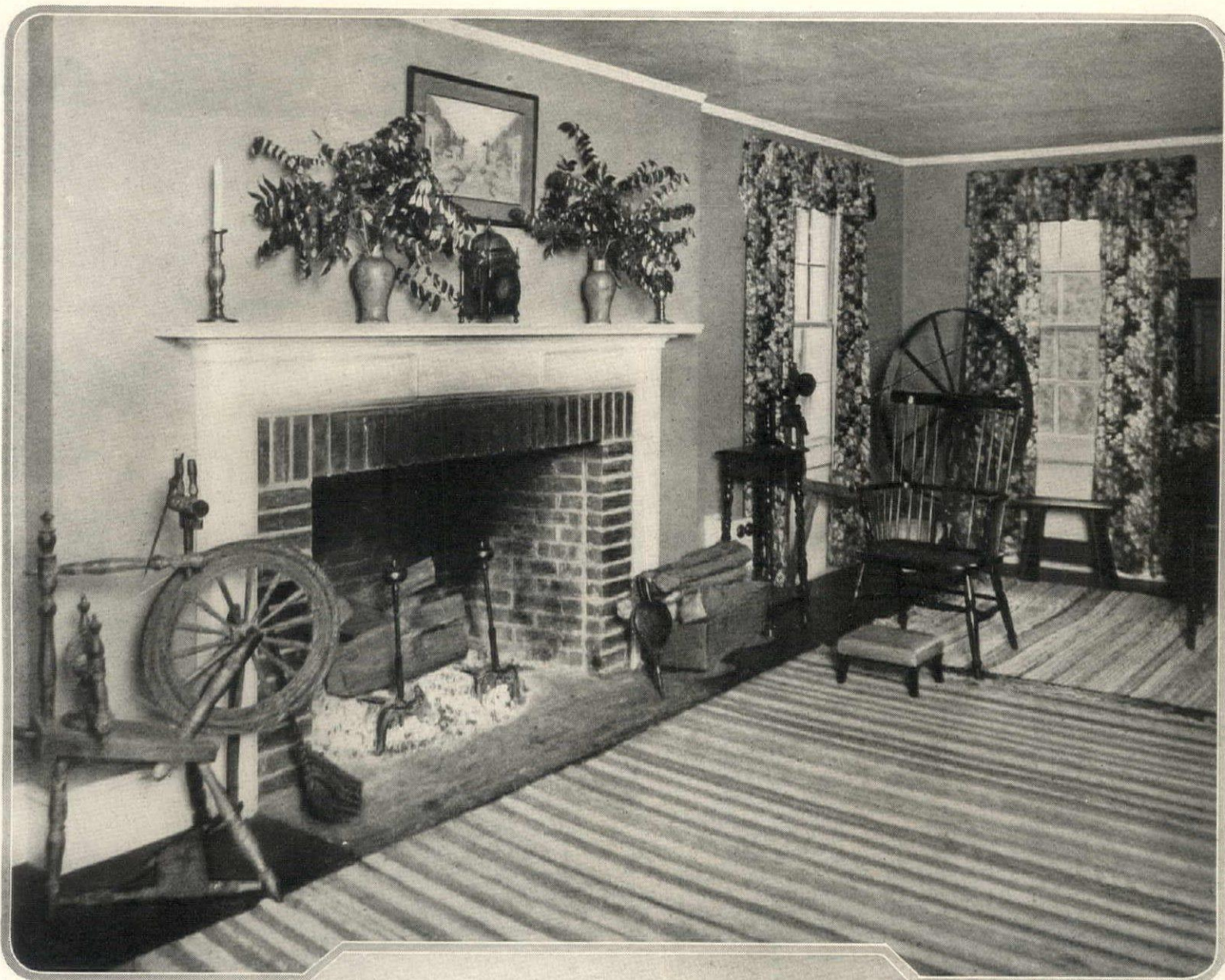


The house stands close to the road that runs through the hundred-acre stretch of farmland comprising the property. It is an old place—fast approaching its centennial—a white clapboard farmhouse that successive generations have enlarged and the present owner has modernized and restored. Apart from these necessary changes and the adding of green blinds, the old house stands intact, with its old stone wall and steps and walks

Giant Norway spruces surround the house and the wild countryside behind gives it protection and a sturdy background. A brook runs under the lawn and across the road, emptying into a trout pond nearby. These beauties and facilities make it an enjoyable place in mid-summer. Here are gently sloping lawns, the cool shadows of great trees, the soothing colors of the countryside and the restfulness that is part of age-old surroundings



The recessed doorway was left exactly as found, with its two narrow lights, its wooden-floored porch and its stone steps leading down to the path. A luxuriant honeysuckle vine clammers up one side, making the air savory and spreading its greenery against the white walls. Red cottage chairs give a touch of contrasting color



In the interiors the Colonial spirit was carried out faithfully. The walls of the living room are putty color, the windows hung with a gay chintz. Rag rugs are used. The wood-box is an old cradle which, with the spinning wheel, was found in the attic



CEDAR BROOK
FARM
THE COUNTRY
PLACE of LEWIS
COLT ALBRO
at ●
WEBOTUCK, N. Y.

The two-paneled, white doors with their old hand-made hardware, the low wainscot, the neutral walls and rag rugs create a simple and quiet setting for the old English gate-leg table and its accompanying set of Windsor chairs. Mr. Albro was the architect

THE WORLD OUTSIDE CITIES

THE man whose interests are confined to the city has no conception of the vast cosmos that begins where the city ends. In towns, interests are centered and concentrated; in the country they are spread over a greater area, but they are none the less vital and active and necessary to the enjoyment of many people.

The garden is a vast cosmos. Not until one actually has a garden, actually works in it and catches the fever of interest that gardening imparts can he understand the energy of this great world lying outside cities. Going from city life to country pleasures is as radical a change as if he stepped from the earth to Mars. Things dear to him in cities are annihilated in the country. The people speak a different tongue. They have different enthusiasms. The measures of enjoyment are more generous. The heart is set on other things. In the city one strives to drain the cup of Life, in the country to keep it filled.

I STEPPED into a vast cosmos the other day. When I opened the new edition of *The American Rose Annual*.

In America there are 1,700 gardening enthusiasts who specialize on roses—work with them the way philatelists work over stamp collecting. Seventeen hundred out of our great population may seem a mere handful, but these few are devoted and untiring in their interest for roses, and they have produced some remarkable work in the past twenty-one years of the society's career.

The society co-operates with several institutions in maintaining rose-test gardens at Washington, Cornell University, Hartford, Connecticut, and Portland, Oregon. New roses are judged and classified. Prizes are awarded for rose progress. The society is working to establish a public rose garden in every city park, to expand its membership so that roses will be appreciated and loved in more gardens, and to increase the honors it can bestow on those who create new worthy roses.

Each year the society publishes an annual, which contains a record of the yearly rose thought and progress. A veritable treasure of information, this substantial little book, with its articles by famous rose growers, its lists of American roses and its advice for rosarians. To come from the city after a feverish day and turn the pages of this book is like having a gate to a new world opened before you. It is the cosmos of the rose, the vast area of one flower! It is filled with great wisdom and constant romance.

BUT the world of the rose is only one of the many parts of the vast cosmos lying outside cities. And each world has its society of devoted enthusiasts. If you care for iris, there is the Iris Society; if you prefer orchids, you can join up with the orchid enthusiasts; if sweet peas are your favorite flower, you will find a Sweet Pea Society; if you love dahlias there is the active Dahlia Society which, by the way, is going to give a dahlia show in New York this fall—an entire show to a single flower!

The list of these societies is long and varied. It runs the gamut from lordly trees to lowly flowers. You may have your choice.

And it is good to make a choice. Flower enthusiasts should be banded together, just as book-lovers have their club, to further the interests of their special hobby. Specialization will bring practical results. Even without venturing into the commercial field, one can turn his efforts into a proposition that pays in satisfaction and real enjoyment.

At present these societies are working apart. It is to be hoped that they will eventually be amalgamated into one great body—form an American counterpart of the Royal Horticultural Society, with subdivisions devoted to single flowers. United action by such a society would bring better and quicker results in gardening development.

Meantime, if one does not care to join a single flower society, there are the garden clubs, affiliated with a central association, with offices

near New York, and the small, unattached, local bodies that profit by regular meetings and the sharing of garden experience.

EVERY real gardener ought to belong to either one or the other kind of society—or both. If there is no garden society in your town, start one. Keep in mind the mutual benefit, the community's welfare and the general big profit of gardening. The possibilities of such a club are incalculable.

Consider just one activity that such a club can push forward—spraying. Each spring sees the usual scramble for the solitary individual in the locality who sprays trees. Often he is not available, and spraying is neglected.

A tree plagued with disease is as dangerous a point of infection as a family with smallpox. We quarantine the family, but the tree is permitted to scatter its disease over half the countryside.

The garden club can co-operate with the town authorities in purchasing a power sprayer, with which the work will be done in short order. Strict rules should be made for spraying each spring. The town authorities should insist that all infected trees be sprayed and all trees that are apt to become infected.

The day will come when country communities will consider a spraying machine as necessary as a fire engine, when these two pieces of equipment for the town's safety will be housed side by side.

THE growth of these clubs and single flower societies is an indication of the increasing interest in gardening. It is America's answer to the charge that we are a dollar-grabbing people. It is also a promise of our future. The activities of these societies are impelled by a great philosophy. Behind the rose and the iris and the dahlia stands a vast array of incontrovertible facts, facts that make life more pleasant, more abundant, more vital.

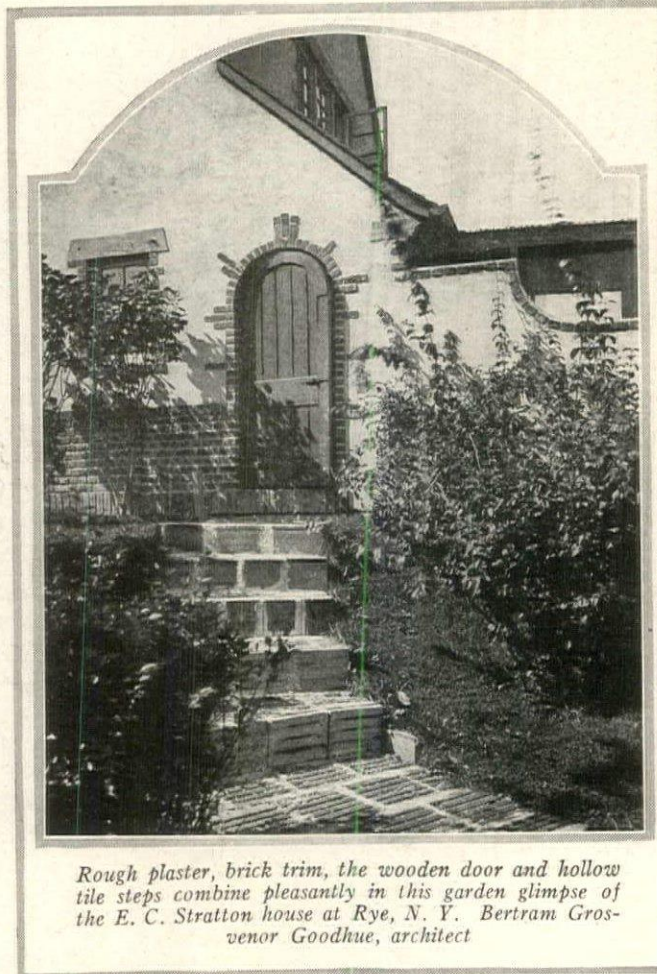
The man with a well-planted garden literally has the world at his feet. In the length of his pathside border he touches the farther reaches of the five continents and the innumerable isles. Roses from China, tulips from Holland, geraniums from the heart of Africa, dahlias from Mexico, iris from Siberia,

wistaria from Japan. He travels far who has a garden.

He is also in league with great forces—the wind, the rain, the sun, which can be both his friend and his foe. He watches the constant struggle between the tender growing things and their enemy pests. He sees a new creation each spring and witnesses the ruby holocaust of Autumn. He knows that the seed must go into the ground and die, before it can be resurrected again into blossom. He is schooled in patience and has learned to labor a long time for the benefits of harvest.

But most of all, his wisdom lies in the fact that he chooses real things to work with and live among. Business built up on paper, fictitious commercial values, flimsy governments bolstered by hectic propaganda, preachers who have forgotten the Word and crave notoriety, the bilge of social decadence, the fad, the crooked thinking, the macabre and sinister influences of crowded cities—from these things the man in the garden flees. His constant prayer is to be delivered from them. The rose that he propagates, the iris that he brings to colorful perfection, the dahlia that he nurtures into an ecstasy of waxen beauty, the noble trees above him, the solid earth beneath his feet, the arc of sky, the multitude of stars—these are real things, existing from the first day and to exist till the last. They are the gardener's portion and his abundant reward.

Share these enjoyments, then. Crystallize the benefits of your garden cosmos into something tangible for the community's good. Join the movement to make better gardens.



Rough plaster, brick trim, the wooden door and hollow tile steps combine pleasantly in this garden glimpse of the E. C. Stratton house at Rye, N. Y. Bertram Grosvenor Goodhue, architect



Northend

FOR THE GOOD OF HIS BODY

For the good of his body and the cleansing of his soul every man should go into a beautiful garden at least once each year. He should let its beauties seep through his pores, its scents sooth his nerves and its vistas re-focus his vision. Let him sit still in such a garden for an afternoon, and he will come back clear of eye, laughing, contented, at peace with

himself and the world. Such a garden is this, which is at Ashbery, Mass., the home of Mrs. J. P. Lyons. Here are lawns patterned with the shadows of great trees; here are paths winding between masses of colorful blooms; here is a white-balustered terrace under the shade of friendly trees. Here also is a Presence greater than man

COLLECTING OLD-TIME GARDEN BOOKS

*From Ovid and Virgil up to the Early American Botanical Authors Is Spread
a Vastly Interesting Field for the Collector*

GARDNER TEALL

"MY dream is of a Library in a Garden!" wrote Sieveking in his "Praise of Gardens".

"In the very center of the garden away from the house or cottage, but united to it by a pleached alley or pergola of vines or roses, an octagonal book-tower like Montaigne's rises upon arches forming an arbour of scented shade. Between the book-shelves, windows at every angle, as in Pliny's Villa library, opening upon a broad gallery supported by pillars of 'faire carpenter's work,' around which cluster flowering creepers, follow the course of the sun in its play upon the landscape. Last stage of all a glass dome gives gaze upon the stars by night, and clouds by day."

I think if ever I should come to have my ideal Garden of Books, I would carry thither those precious volumes by old writers on the subject of what Francis Bacon was wont to call "the purest of human pleasures" and "the greatest refreshment to the spirits of man."

The acquisitive instinct so sadly lacking in many, happily finds in me a disciple convinced that collecting is a godly pursuit without which the world would be a dismal wilderness of unexperienced joys, and that there surely is no nobler hobby than that of collecting old-time garden books.

Eden's Garden

I do not know who, in the Realm of Gardening, was the first Court Historian; the writer of the Book of Genesis, I presume. "And the Lord God planted a garden eastward, in Eden; and there he put the man whom he had formed. And out of the ground made the Lord God to grow every tree that is pleasant to the sight, and good for food."

Sir Hugh Platt's two-part duodecimo, *The Garden of Eden*, printed 1653-1660, is a good beginning for one's enlightenment. Would that my own copy bought for a shilling, had survived the vicissitudes

The Theater of Plantes, by John Parkinson, London, 1640, with title page engraved by William Marshall. Parkinson's portrait is in the oval



PICTORES OPERIS,
Heinricus Küllmauer. Albertus Meyer.



of a tidal wave that I might quote therefrom for your delectation. I have not even good Master W. Coles's "Adam in Eden, or Nature's Paradise" which shed lustre on the publishing world of 1657, nor yet Adam Speed's "Adam out of Eden; or, An Abstract of Certain Excellent Experiments Touching the Advancement of Husbandry", which saw light in London in 1659. Perhaps it would prove disappointing, for Adam out of Eden would never have been as interesting as Adam in, and Adam Speed's volume may, for aught I know, have nothing whatsoever to do with Eden, may have been taken up entirely with the commonplaceness of cabbages.

Garden Classics

But in the second part of Sir William Temple's *Miscellanea* one finds "Upon the Gardens of Epicurus; or, Of Gardening in the Year 1685". Hazlitt (and I agree with him) considers this the best summary of gardening among the ancients which we have, therefore the subject from Eden-time is conveniently bridged over. Those various rei rusticae scriptores—Virgil, Hesiod, Varro and the rest—must not be neglected by the collector. A magnificent opportunity in itself to accumulate a glorious shelf of classics linking their destinies with gardening! Blessed be the Eclogues and the Georgics of Virgil. (Blessed be their translators, too!)

"Tityrus, thou where thou liest under the covert of spreading beech, broodest on thy slim pipe over the Muse of the woodland. We leave our native borders and pleasure fields; we fly our native land, while thou, Tityrus, at ease in the shade teachest the woods to echo fair Amaryllis." Thus Virgil's Meliboeus begins to woo our interest.

"What makes the cornfields glad; beneath what star it befits to upturn the ground, Maecenas, and clasp the vine to her elm; the tending of oxen and the charge of the

Portraits of Heinrich Küllmauer and Albrecht Meyer, two noted 15th Century botanists which were taken from a 15th Century horticultural work

REMBERTI
DODONÆI
ETA. XXXV.
VIRTUTE
AMBI.



Remberti, a noted Dutch botanist, as pictured in a rare 15th Century work on horticulture

keeper of a flock; and all the skill of thrifty; of this will I begin to sing." Thus Virgil begins his Georgics.

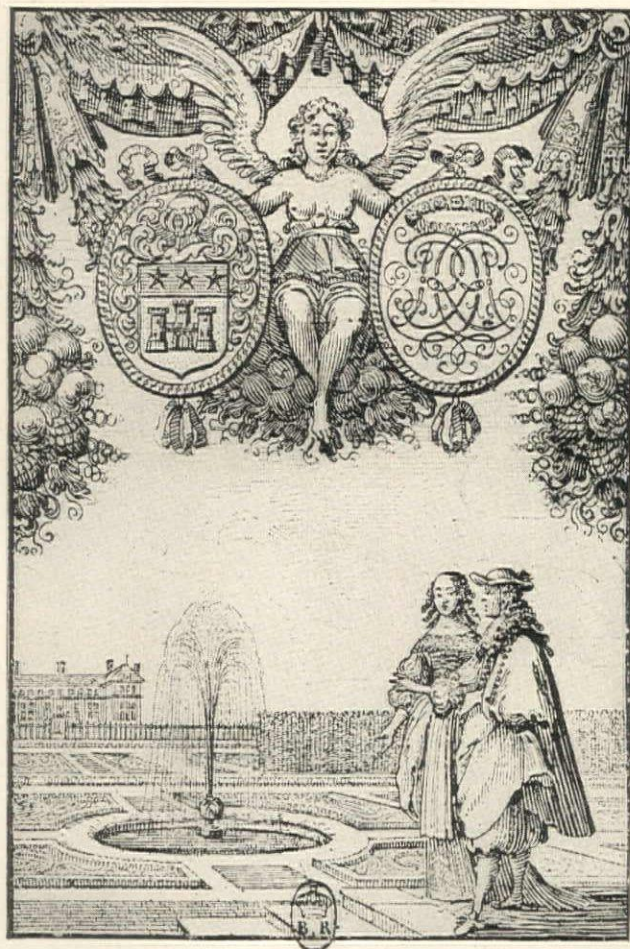
In Old Italian Gardens, Vernon Lee writes, "I should be curious to know something of early Italian gardens long ago; long before the magnificence of Roman Cæsars had reappeared, with their rapacity and pride, in the cardinals and princes of the 16th and 17th Centuries. I imagine those beginnings to have been humble; the garden of the early middle ages to have been a thing more for utility than pleasure, and not at all for ostentation. For the garden of the castle is necessarily small; and the plot of ground between the inner and outer rows of walls, where corn and hay might be grown for the horses, is not likely to be given up exclusively to her ladyship's lilies and gilly flowers; salads and roots must grow there, and onions and leeks, for it is not always convenient to get vegetables from the villages below, particularly when there are enemies or disbanded pillaging mercenaries about; hence, also, there will be fewer roses than vines, pears, or apples, spalliered against the castle wall."

Medieval Traditions

Petrus de Crescentiis of Bologna, a writer of the medieval period did much to inform us of the gardening tradition of his time. Lucky is the collector who comes across a copy of his *Ruralia Commoda*, printed in Florence in 1471. He did much to carry on the tradition of the noble art upon which the Medici, Farnese, Aldobrandini, Borghese and the rest of the "crimson cardinals and purple princes" of the Italian Renaissance were to seize and turn to their own magnificence. A whole literature of contemporary product concerns itself with the gardens of these princely houses. I am promised The Gardens of Rome, with their plans raised and seen in perspective, drawn and engraved by Giov. Battista Falda, at the printing-house of Gio. Giacomo de Rossi, at the sign of Paris, near the church of Peace in Rome. I have watched every post for it these six years—it was six years ago it was promised me!—but my faith is great.



Title page of Le Jardinier François, engraved by F. Chauveau, showing a glimpse of a formal garden in old France, with its terrace steps, walls and fountain



Something of the design in old French gardens can be seen in this vignette by Sebastien Leclerc, 1670. The formal pattern was in keeping with the architecture of the times

ANDREAS GERARDVS.



Andreas Gerardus was the author of the famous Herbal. He is shown here in an early woodcut

But these six years have not been idle ones, notwithstanding. Their passing has reminded me of the delectable Garden Calendars of older days, and so I have not forgotten to add John Evelyn's *Kalendarium Hortense* in the first edition of 1664 to my collection. I hope to complete the ten issues that follow it down to 1664.

There are other garden books dear to the collector's heart, *The Compleat Gard'ner*; or, *Directions for Cultivating and Right-ordering of Fruit-Gardens and Kitchen-Gardens*, a folio printed in London, 1693, of which work an abridgement by George London and Henry Wise appeared in 1699; also *Sylva*, his famous discourse on forestry issued in 1644, and his translation of *The French Gardener*, the first edition of which appeared in 1658, a third in 1675. The preface to this book has this from Evelyn: "I advertize the reader, that what I have couched in four sections at the end of this volume, under the name of Appendix, is but a part of the third Treatise in the Original; there remaining three Chapters more concerning preserving of fruits with sugar, which I have heretofore expressly omitted, because it is a mystery that I am assured by a lady (who is a person of quality, and curious in that art) that there is nothing extraordinary amongst them, but what the fair sex do infinitely exceeds, whenever they pleasure to divertise themselves in that sweet enjoyment." Thus was the English jampot preserved against the onslaught of French recipes.

Gardening Calendars

Although Evelyn's *Kalendarium Hortense* has been held to be the first garden calendar in English, we must not overlook the fact that Francis Bacon's essay, *Of Gardens*, anticipated Evelyn's idea somewhat. "I do hold it in the royal ordering of gardens, there ought to be gardens for all the months of the year, in which severally things of beauty may be then in season," says he on leading the reader from month to month.

With John Worlidge's *Systema Horticulturae* (1677) appeared the first sys-

(Continued on page 68)



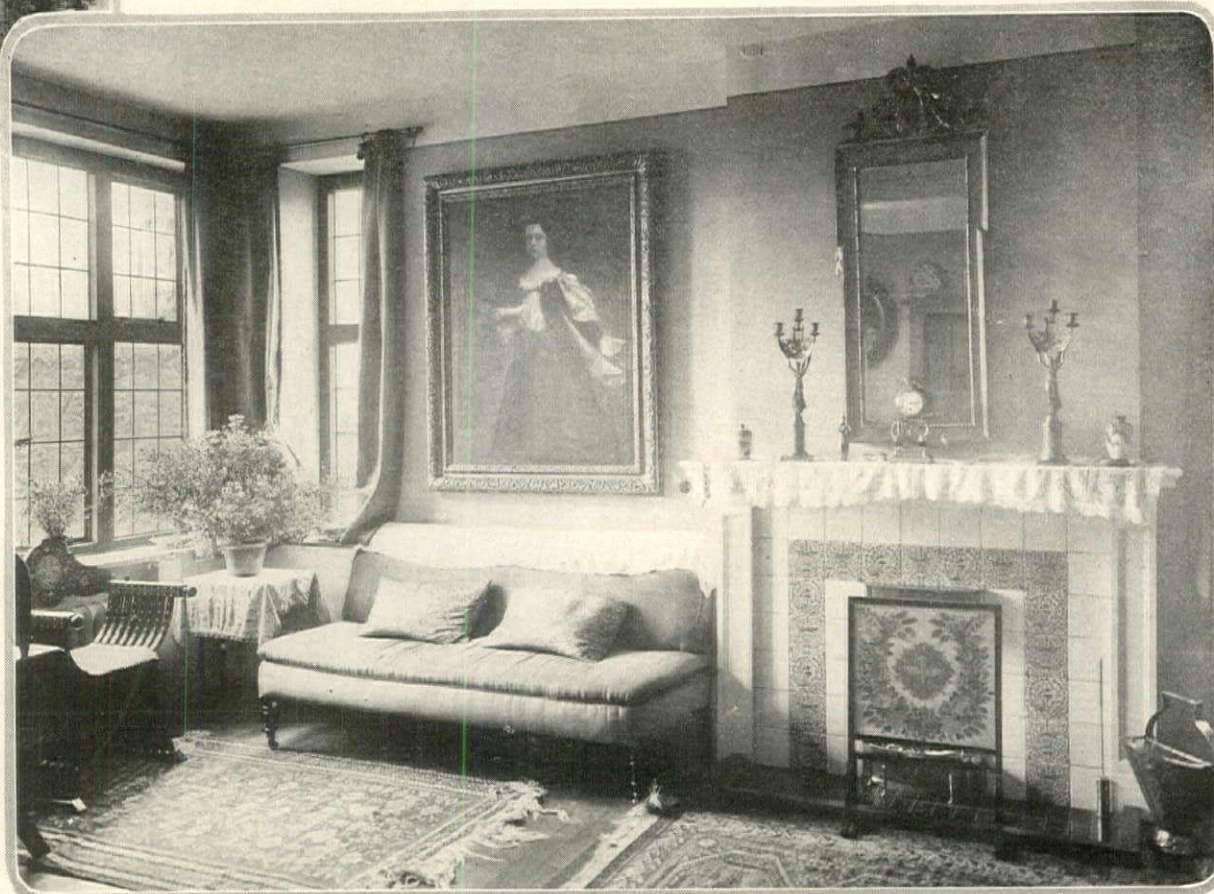
From the rear garden the simplicity of the architecture can be seen at a glance. The walls are stucco, the roof shingle. There is sufficient irregularity to the plan to prevent monotony in the façade



The oblong bay window projected from one corner has casement windows on three sides, giving ample light to the drawing room below and a chamber above. Between this and the ell at the other end runs a glass roof porch



A long, well lighted gallery traverses the north side of the ground floor, giving access to all the living rooms—the drawing room, library and the dining room. From this the stairs run up in the service wing at one end



The drawing room, which commands a garden view through the bay window, is furnished simply, harmonizing with the architecture of the house. It is livable without striving for any especial decorative effects

A HOUSE FOR A LONG PLOT

This English Country Home of Moderate Size Solves Some of the Problems Confronting Builders Today

H. D. EBERLEIN

LONGFIELD, on the Madingley Road, near Cambridge, is an especially happy example of recent British domestic architecture in its application to the house of moderate size. As a moderate sized house of simple character, its practical value to prospective house builders is obvious. The full merits of the treatment can best be appreciated if we first note the nature of the problem confronting the architect, Harry Redfern.

The name Longfield exactly denotes the character of the plot for which the house was designed. The site is literally a long field whose end touches the Madingley Road and thence stretches away southward, a field whose extreme width is scarcely greater than the length of the house built within it. Besides the limitations of length and the narrowness of the land, it was necessary to place the house so that it would be shielded from the dust of the highway, have the maximum of sunny exposure, and gardens laid out to advantage.

The approach was planned by a lane running along one side of the grounds while all the rest of the width of the land, extending lengthwise from the road to the house, is given over to the kitchen garden. This arrangement terminates in a small forecourt in front of the north or entrance side of the house. The house extends across almost the full width of the land; it becomes a dividing line and a protecting barrier completely screening the flower garden on the south.

Architectural Style

In style the house closely follows the trend of local tradition. Its prototypes are to be found by the score throughout the neighborhood, some of them dating from the 15th Century. Longfield, therefore, represents a modern development of long-established native tradition and precedent, but a development in which have been incorporated such modifications and additions as suit it to present-day needs and to the particular re-

quirements of the occupants and the conditions of the site. In that very fact lies its claim to the possession of the safest architectural originality.

The materials were brick, stucco, and the red tiles for the roof. It remained only to formulate the plan and to create an agreeable composition.

The Plan

From the house door a long, well-lighted gallery traverses the north side of the ground floor giving access to all the living rooms—the drawing room, the library and the dining room—all of which have a southern exposure and look out upon the flower garden. From this gallery the staircase ascends in an ell in the eastern or service wing, and, on the floor above, the same long gallery arrangement is repeated so that all of the bedrooms have a southern exposure with the single exception of a small bedroom in the western wing overlooking the forecourt. By having one range of kitchen windows looking out upon the forecourt the kitchen lights serve to illuminate the forecourt at night so that other lighting arrangements are unnecessary.

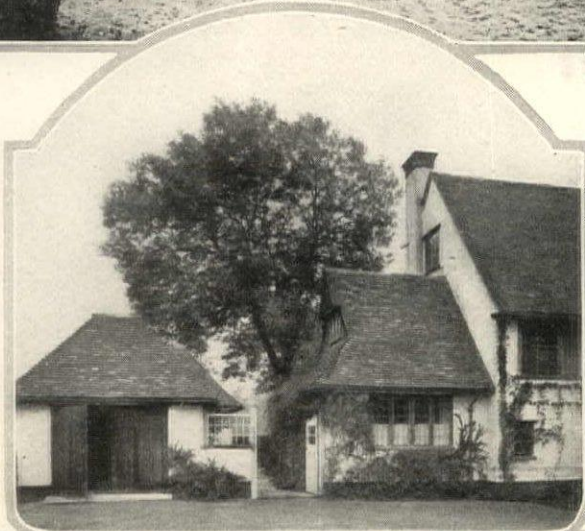
The piazza extending part way across the south front of the house at first sight appears to be merely a pergola or arbor. There is, however, a glass roof with just sufficient slope to shed the water and this, while yielding protection in rainy weather, does not prevent the entrance of light to the rooms below.

The texture of the walls is rough, a result secured by pulling the floats away from the wet stucco, thus sucking out portions of the surface. The four lower courses of bricks in the base are painted black, a device that prevents unsightly discoloration by splatterings from the eaves and also imparts a certain pleasant emphasis. Everything is simple and direct.

Along one side of the forecourt is the kitchen garden. An old wooden gate breaks the hedge. The paths are bordered by lavender



The forecourt gives ample space for a turn-around. The entrance detail is unusual



A wall and gate tie the garage to the service wing, making a harmonious grouping



A GARDEN IN TWO PARTS

At the Home of Mr. E. W. Sparks, Upper Montclair, N. J.—The Solution of a Problem Which Confronts Many Gardeners

G. T. HUNTINGTON

It was an interesting problem in landscape design, that abrupt slope which fell away from the living porch of the house. A continuous planting was precluded by its very nature—contrast, as it were, was essential, and this no customary treatment would afford. So out of the very difficulties of the situation came the solution, a garden of different levels.

The general scheme is simple. From the porch steps one comes out upon a small lawn framed on either side by old hemlock trees, which leads to the first garden with its oblong grass plot and double tier of surrounding borders. The two paths which cut through the flower ranks join at the broad stairway that connects, via a dividing wall, with the larger garden below. There the flower borders are framed in on one side by a long grape arbor and on the other by a hemlock hedge with arbored ends. The whole plan is terminated by a semi-circular pergola at the end with a great curve of shrubbery behind it.

Planting Details

In the detail of the planting, as in the general design, the upper garden serves admirably as an introduction to the lower. The spring effect, above, is of yellow flowers—daffodils, Spanish iris and azaleas with a groundwork of pachysandra and a background of laurel. Harmonizing with this, and yet differing somewhat as befits its separate position, the lower garden at this season is in the soft shades of Darwin tulips, white, soft lavenders and pinks, with *Phlox divaricata* used as edgings. As the spring advances these are succeeded by yellow and blue flowers with many white ones intermingled.

Summer and early autumn find the beds of the upper garden quiet with lavender and purple verbenas that

make a ground cover for abelias and luxuriant bands of heliotrope in front of buddleias, while the second level, below the wall, is rich and gay with pink, salmon buff, yellow and orange flowers such as snapdragons, annual phlox, calendulas, gladioli and zinnias intermixed in great profusion with the perennial plants. All of the flowers in the upper garden are planted in single effects for contrast with the mixed herbaceous borders below them, and their simple colors make a lovely foreground for the richer intermingled tones as one looks down through the two levels.

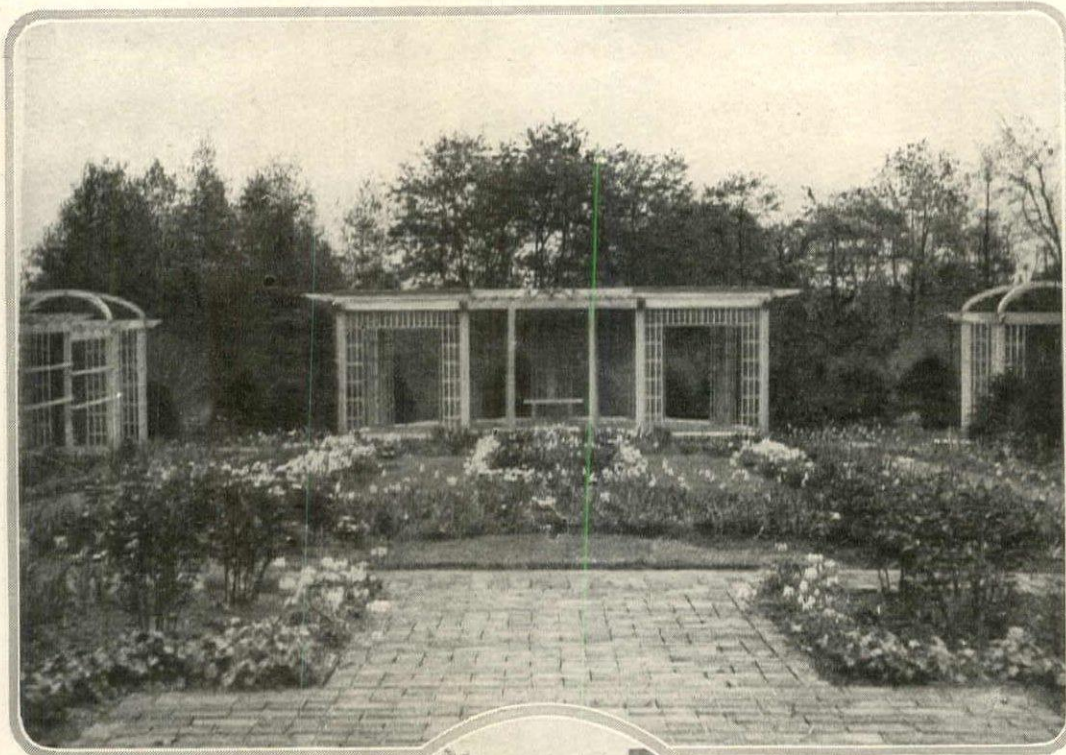
The Wall Treatment

The wall which divides the two parts of the garden is plain, save for the wide-banded brick coping along its top and the abutments of the steps. It is planted, however, with various kinds of vines and climbing plants, including wistaria, Silver Moon roses, buddleia and evonymus. These are arranged at the top of the wall, so that they may trail freely over it as they develop. Already they are making a worth-while display, and before long will practically cover its surface.

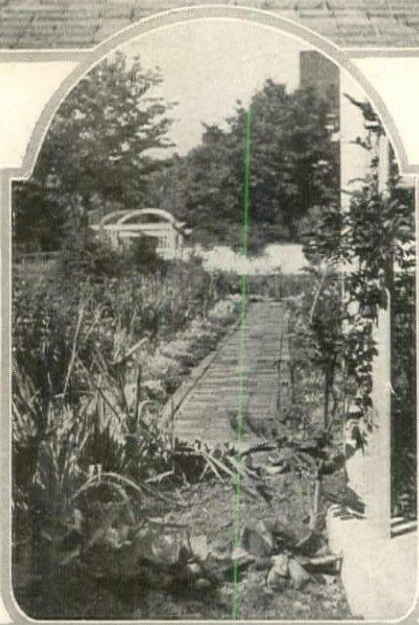
Looking down the garden one cannot but think of it as a great floral carpet spread in front of the pergola. At the far end, in the shelter's curve, lies a little pool bordered with forget-me-nots. *Evonymus radicans* trails over the coping and droops to the surface where small-leaved water-lilies are growing. One comes upon it with a sense of delightful surprise, for it is hidden by the flower beds until one actually reaches it.

The garden in its entirety is an admirable example of studied planting in a situation which would not respond to ordinary treatment. It is the work of Frederic C. Hoth, landscape architect, and Elsa Rehman, associate.

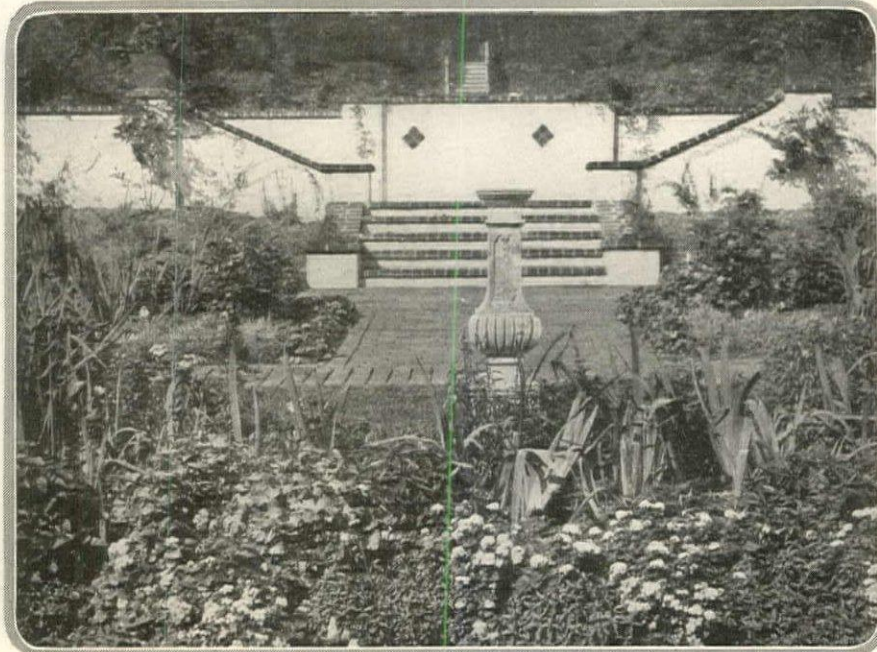
A wall with twin stairs uniting in the center forms the boundary between the two levels. It will soon be covered with vines

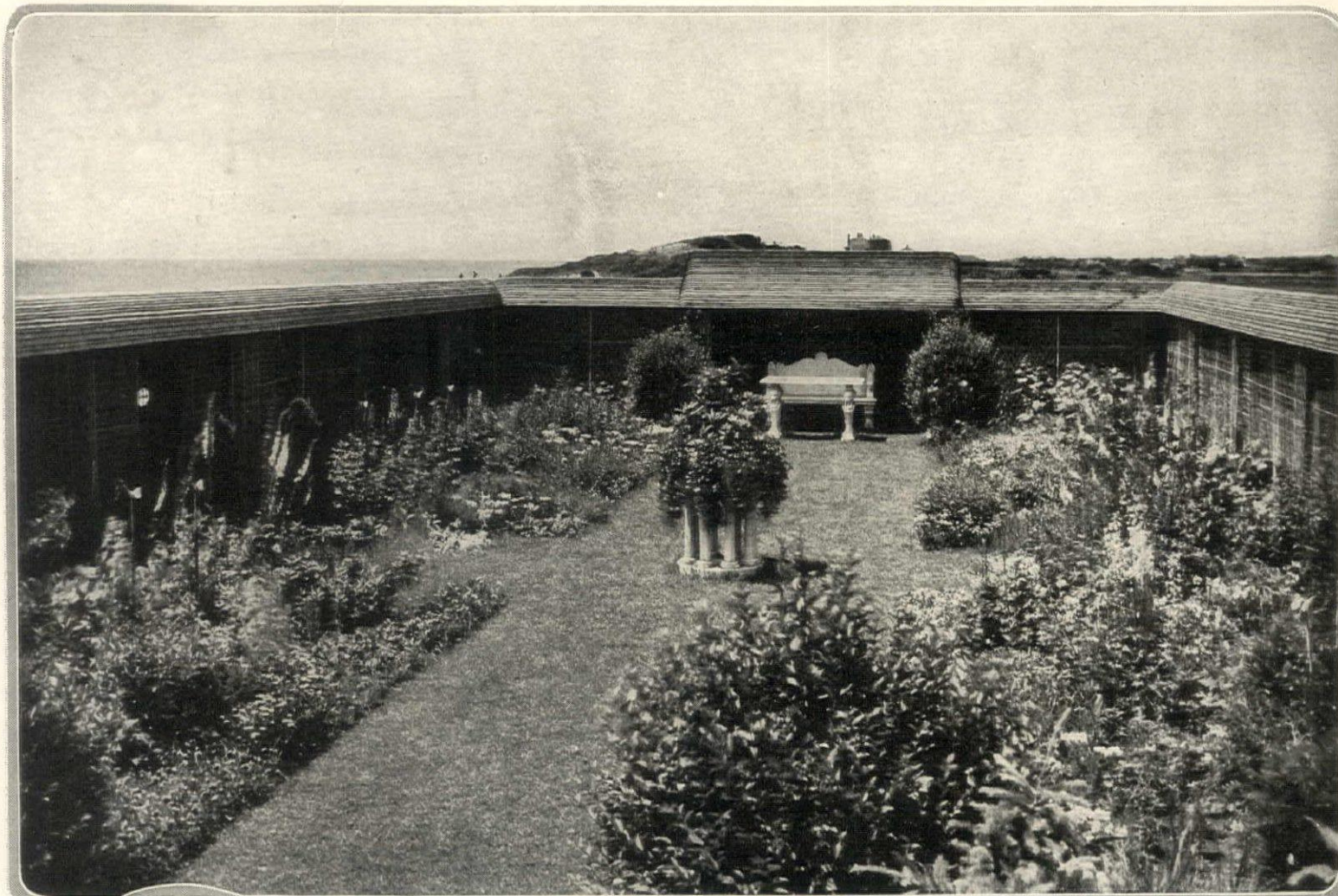


The lower garden in tulip time is soft with the varied tones of the Darwins. Phlox divaricata is used for edgings



One side of the lower garden, where the flower borders are framed in by a hemlock hedge with arbors at the ends



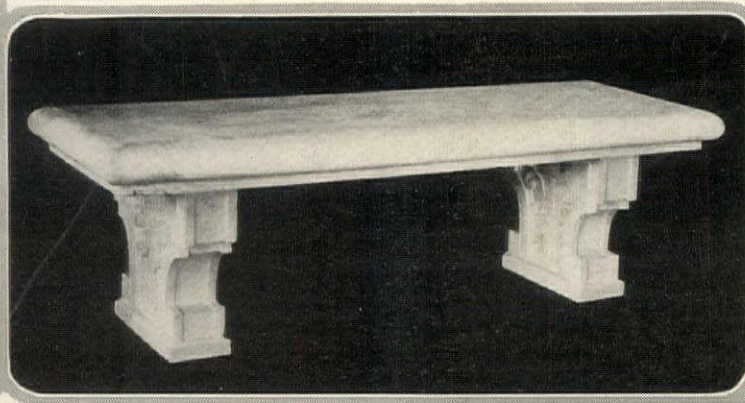


Gillies

The value of stone garden furniture lies in the fact that its color is a contrast to the greenery about it and it gives an architectural formality to the garden ensemble. An illustration of this is the garden of Robert Appleton at East Hampton, I. I.



An unusual bird bath, designed by Gladys Pelt Carpenter, is a lily pool with a child sitting on the edge, one toe pointing toward a frog



A sensible, sturdy garden bench is found in this design with the flat slab and carved supports. It is 60" long, 21" wide and stands 17" high. \$21



Delicate carving enriches the rim and pedestal of this table. It stands 32" high, 34" wide, and the base is 18" wide. \$60



Set in foliage at the end of a garden path is the ideal place for this stone seat. It is 64" long, 20" wide and 38" high. \$108

STONE FURNITURE FOR THE GARDEN

ON THE TRAIL OF THE HIGHBOY

From the Old Oaken Chest Up to the Fine Works of Chippendale Is An Interesting Path of Furniture Evolution

WALTER A. DYER

THE trail of the highboy is a path of natural, logical evolution. You pick it up with the old oaken chest—the chest with a lid, to keep things in. Then some genius discovered the fact that if the lid were nailed down and drawers were let into the side of the chest, linen and other things, placed on top, did not have to be removed every time it was necessary to open the chest. Thus came the chest with drawers.

The Chest of Drawers

By the same simple, utilitarian logic the chest of drawers was developed from the chest with drawers. It was merely a matter of convenience. It was discovered that if the chest were raised a bit from the floor, one did not need to stoop so far to get at the bottom drawer. It was also discovered that the capacity of the chest was limited only by the number of drawers, and that three would hold more than two. So they made the thing taller and added more drawers. Gradually it began to look less like the old lidded chest.

Thus, in the 17th Century was evolved the chest of drawers. The first ones, indeed, appeared as early as 1600, though the old-style chest with drawers continued in use for the better part of a century.

The chest of drawers was a very simple affair

The high chest of drawers, shown above, is of the William and Mary period, 1690-1700. It is of oak and the front has paneling which is reminiscent of the Jacobean



The lowboy is not merely the table part of the highboy. It measures 34" high and the highboy table 38". This is a Queen Anne or early Georgian lowboy

Among others, the William and Mary style was brought to America from England and influenced local cabinet work. To the left is an American-made chest of drawers in the William and Mary style, dating 1700-1710. It is of walnut, with typical legs and drops

The fashion of japanning was at its height about 1720. An example is found in the Queen Anne or early Georgian highboy, dating from 1710-1725, at the right. It is of maple. This and other illustrations are from the Metropolitan Museum of Art



at first—merely a cabinet of two, three, or four drawers raised a little from the ground on four straight, short legs. But even these slight changes made a much less cumbersome and more distinguished piece of furniture of it. For the most part these early chests were plain, though some were paneled and ornamented with Tudor carving and molding.

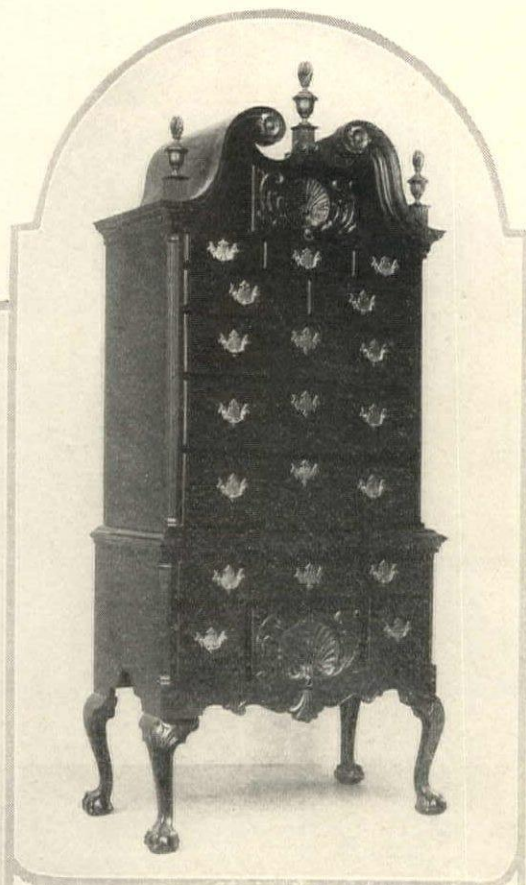
As the 17th Century advanced, the chest of drawers became more common and more important. We begin to note expressions of the Jacobean style in the lines and ornamentation. There became apparent an effort to treat this piece with some respect, and even though it ranked below the magnificent dining-room cupboards of the period, it was made rather more ornamental than formerly. About the middle of the century turned wooden handles were used on the drawers, or simple iron drops or pulls. About 1665 brass drops and escutcheons or key-plates came into vogue.

Judging the Age

It is by means of such details that the age of a piece may be determined with a fair degree of accuracy, though drawer handles are never to be taken as final evidence, since they are so easily transferable. Legs are a safer guide, and on



A splendid example of early Georgian highboy is of veneered walnut, with the broken-arch pediment and gilded, inset shell decorations at top and bottom



A more ornate Georgian highboy, of about 1760, shows the downward tendency of the drawers, the shorter cabriole legs and the ball-and-claw feet



Another early Georgian highboy is of American make. It dates about 1725-1750, and is of walnut with shell enrichments and chaste drawer pulls and key plates

these chests of drawers and highboys we find the typical legs characteristic of the Jacobean, William and Mary, Queen Anne, early Georgian, and later Georgian periods.

By 1675 greater variations began to appear. The wide drawers were often divided into two panels, and moldings, in geometrical patterns, were used more lavishly. These chests were supported, for the most part, on short bracket or turned legs, sometimes little more than ball feet. Occasionally we find an evident intention to lighten the effect and a few of the later Jacobean pieces were raised on turned or spiral legs with low stretchers. Up to this time no one had thought to make the top and bottom of the chest anything but straight and severely plain.

Such old pieces are rare, but it is comparatively easy to recognize the spiral legs and turning peculiar to the Jacobean period. One chest of drawers of about 1765 is divided about half way between the floor and the top by a horizontal molding or plinth. Above this are three wide drawers and one below. All are divided into two panels of molding so that at first glance there seem to be eight instead of four drawers. The whole piece is made of oak; it is fitted with drop handles and has four spiral legs with stretchers.



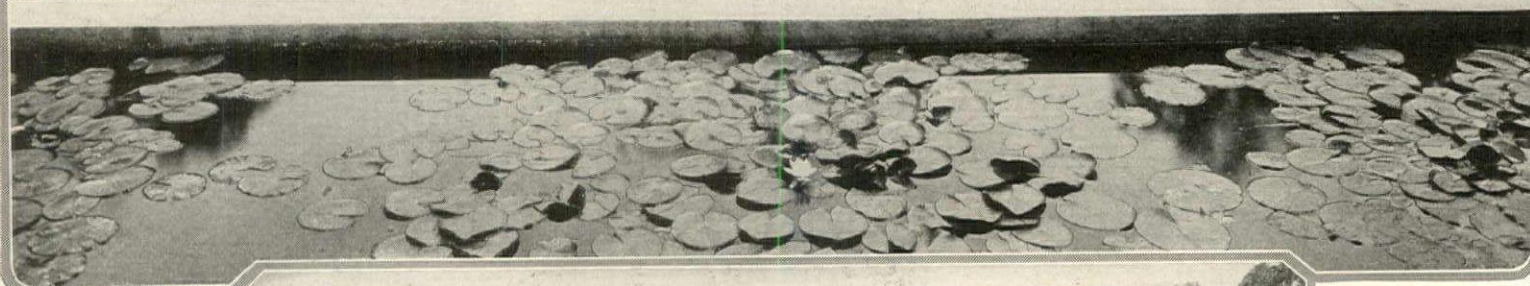
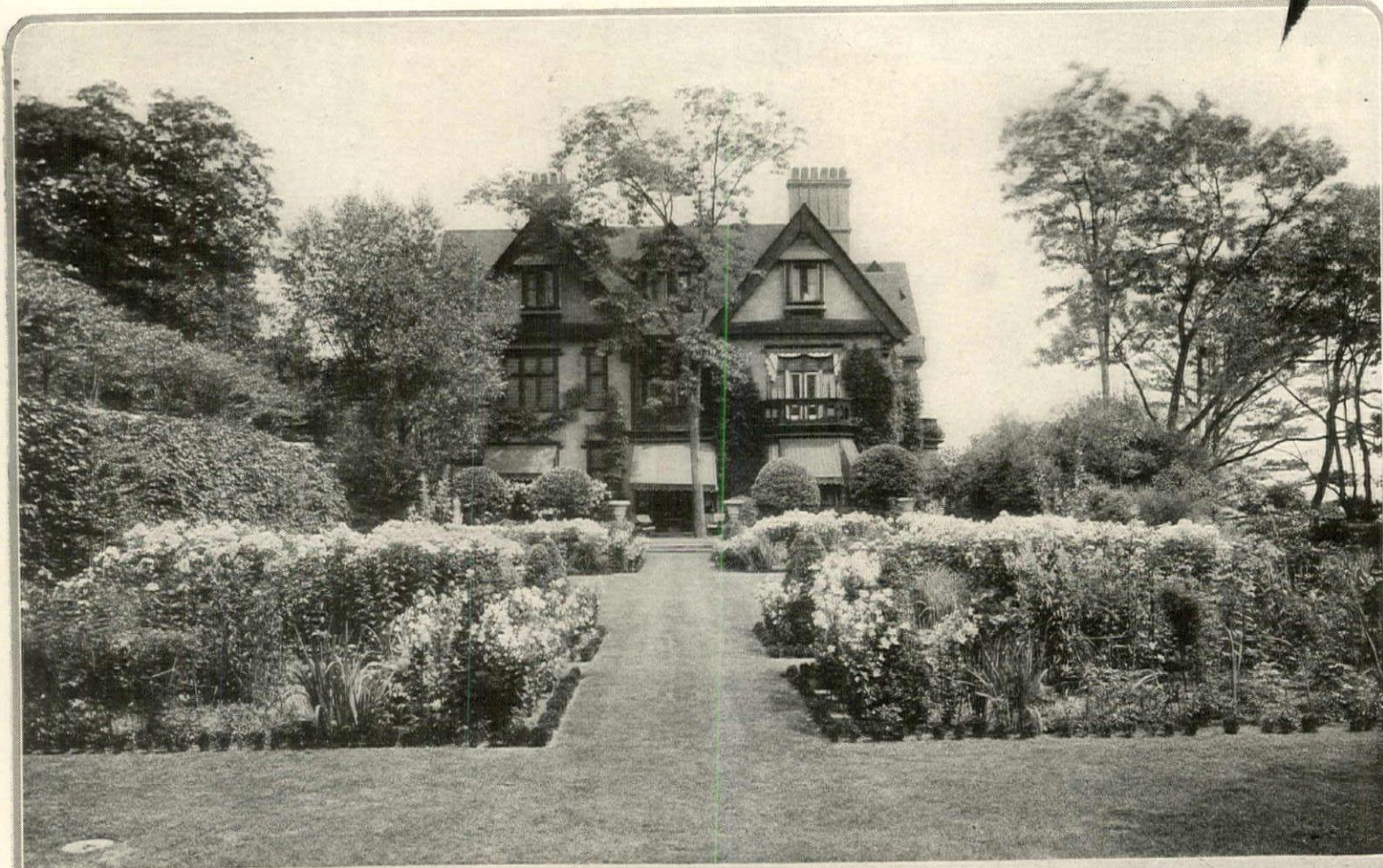
A third form of William and Mary design is found in this American-made walnut veneer example of about 1710. The six legs have given place to four slender ones with ball turning, ball feet, shaped stretcher and scalloped apron

As it became more and more common to raise the chest of drawers on longer legs or a higher frame, it assumed greater importance in the household. This sort of development was going on during the period of the Restoration. There was a gradual drifting away from the styles of the Jacobean period into those of William and Mary. Oak was the wood most generally used up to 1700, when walnut became more common, though walnut chests of drawers were made as early as 1675. Often the top drawer alone was divided into two panels. Brass drops became general, being quite small and either slender or pear-shaped. The escutcheons were smaller than those made in the 18th Century.

As it became more and more evident that low drawers were inconvenient, the chest of drawers was raised higher until it rested on a sort of table. This table or frame was furnished with drawers, usually smaller ones. Thus what we know as the highboy came into being, though it was never called by that name.

This was the latter part of the 17th Century and the beginning of the 18th—the William and Mary period—and the ornamental features of these early highboys were in the William and Mary style. They were built of oak, walnut, and

(Continued on page 70)



Northend

From the lily pool one can look up the grass paths between the orderly beds to the house

ONE should not come upon a formal garden too suddenly. The way to it should be a gradual progress from the house. This axiom is beautifully illustrated in the garden at the home of Dr. J. Henry Lancashire at Manchester, Mass.

From the grass terrace before the house—a terrace worked out by a stone wall and accented with pottery jars—one passes by slow degrees along grass walks down to the lower level of the garden. Here are formal beds brilliant with color the season through. The main



Standing on the terrace before the house one catches this glimpse of the garden and its setting

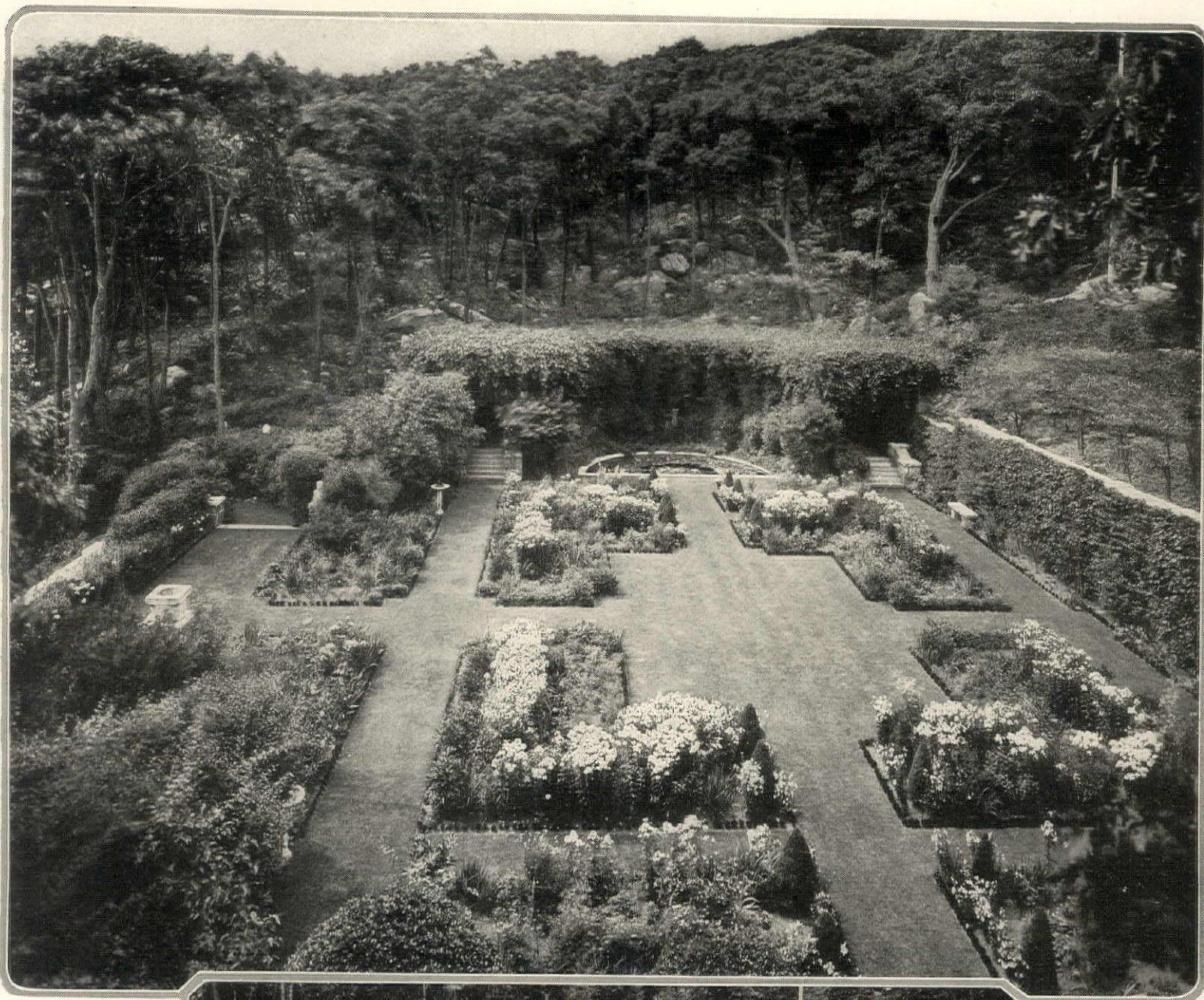
axis terminates in a semi-circular lily pool held in a stone curbing.

At this point the ways divide. On each side stone steps lead to a pergola so heavily bowered in vines that one does not at first suspect it of being a pergola. This forms the exedra or termination of the garden.

Behind rises a rock-ribbed hillside heavily forested. The garden, then, is like a jewel of many colors in a setting of woods, its formal lines and varied colors contrasting with the rugged character of the immediate surroundings.

The GARDEN of the HOME of DR. J. HENRY LANCASHIRE MANCHESTER, MASS.

MRS. WM. A. HUTCHESON, *Landscape Architect*



A perspective view shows the design of the beds, the pool and pergola covered with vines

On either side of the pergola steps are large clipped bay trees. The border planting under the wall includes bright poppies and stately lilies, primroses and Solomon's Seal, peonies and iris, with spireas and tall roses against the wall and climbing roses above.

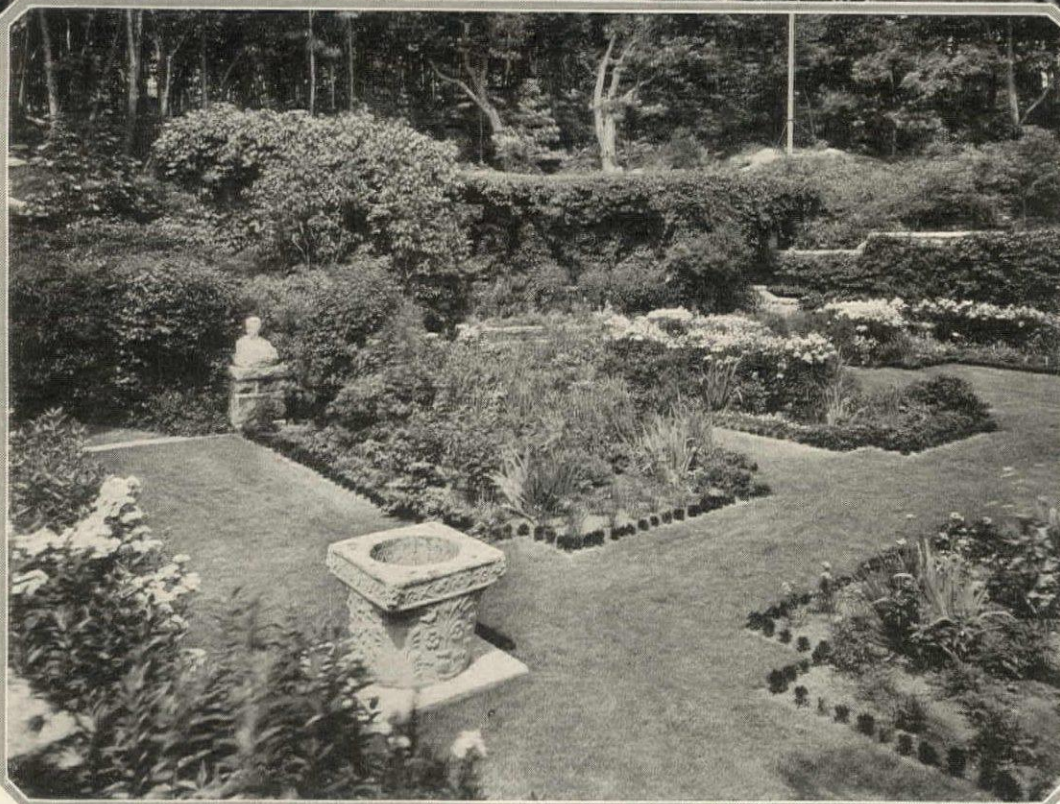
The formality of the garden is accounted for by pyramidal box specimens placed at regular intervals along the edge of the middle path and the box by which the beds are bordered. In the beds are all the well-loved perennials—delphinium and digitalis, Campanula, iris, daisies, snapdragons, peonies, poppies, feverfew, heliotrope. Phlox, that splendid color contribution to any garden, has been

judiciously and effectively used in various shades of pink and white.

This is a walled garden, the forest at the upper side being cut off by a high retaining wall covered with vines and apple trees on espaliers. Beneath the walls are hollyhocks,

of rhododendrons and grapevines.

The sea beyond, the rock-ribbed hills behind; inside these walls, comfortable formality, soft grass paths, touches of statuary, a lily pool mirroring the sky and color from early spring to the first frost of autumn.



Little side paths lead to hidden glimpses of great loveliness in color and profusion of blossom

small roses, iris and buddleia. The lower wall of the garden is not so high because—and this is the surprise!—the slope below it stretches down to the sea.

Bisecting the garden are two paths, at the end of which are pretty garden ornaments—bird baths and satyrs looking out from a bower of roses, an old stone well-head, and benches set in shady, secluded corners among fine plantings

From Amicus comes this
15th Century carved bust.
Courtesy of the Demotte
Galleries



GOTHIC STATUARY AS DECORATIONS

*Between Gothic Art and the American Character Is a Relationship
That Makes It At Home In Our Houses*

PEYTON BOSWELL

GOTHIC art, in spite of the fact that it was produced before the New World was discovered, is perfectly at home in America.

Despite the chronological hiatus, there is something in Gothic art that conforms with the American character—or, at least, conforms with what we tell ourselves is the American character. Simplicity and austerity are two of its most evident characteristics, and we have become accustomed to regard these two things as elements in the founding of the nation. That which is "stern and rockbound," that which is hardy and determined and fundamental, finds its complement in Gothic art. Therefore it is perfectly logical that it should establish a cult on this side.

Just as the lines of the Gothic cathedral have found their way into the

The French Gothic madonna to the right is an example of 15th Century carving in walnut. It is attributed to Georges de la Gonnelle. Courtesy of Gimpel & Wildenstein



steel and stone office buildings of our cities, creating effects that are graceful and lofty and inspiring, so has Gothic sculpture found appreciation in the decoration of American homes.

The thing that is recognized as the American spirit had its inception in England as a reaction against the frivolities, luxuries and licentiousness that came into full flower in the early years of the Stuarts. It arose in austere wrath and possessed the nation. It inspired the hearts of Cromwell's soldiers, and became recognized on the mainland of Europe as a thing of iron as well as a thing of unswerving and fanatical probity. It went back to the simplicity of early Biblical times for its inspiration, to the patriarchs of the ancient Hebrews rather than to the mildness and gentleness of

(Continued on page 88)

A companion piece to the madonna is this St. John, the work of the French Gothic period and attributed to the same carver. Its patina is especially fine



Dating from the 16th Century is this polychromed stone statue of St. Peter. Courtesy of the Demotte Galleries

St. Madelaine, a 15th Century figure from the church in Troyes. Demotte

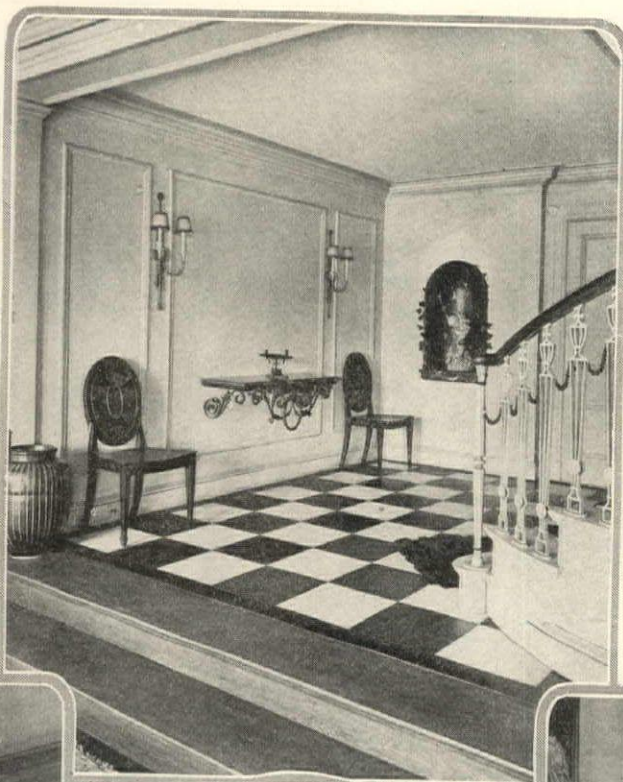
The Virgin, with child figures, a 16th Century piece in wood. Demotte



STUDIES in STAIRWAYS

*Simple or Elaborate, the Stairs
Play a Necessary Rôle
in Decoration*

Black and white marble and iron painted polychrome have been successfully used in this hall of the A. K. Wampole residence in Baltimore. The niche with its fountains and the console shelf are interesting features.
Mott Schmidt, architect



(Center below) Old Venetian irons fastened to the stair wall and connected with cords and tassels serve to enrich this narrow stairway in a New England home and lift it from its commonplace atmosphere. Lee Porter, decorator



The Wampole stairs shown above curve upward gracefully. There is a pleasing sweep to the rails and the decorative iron spindles are colorful and unusual



Taken from an old home, these richly carved banisters have been placed in the home of Mr. Arthur Little, at Wenham, Mass. Little & Brown, architects

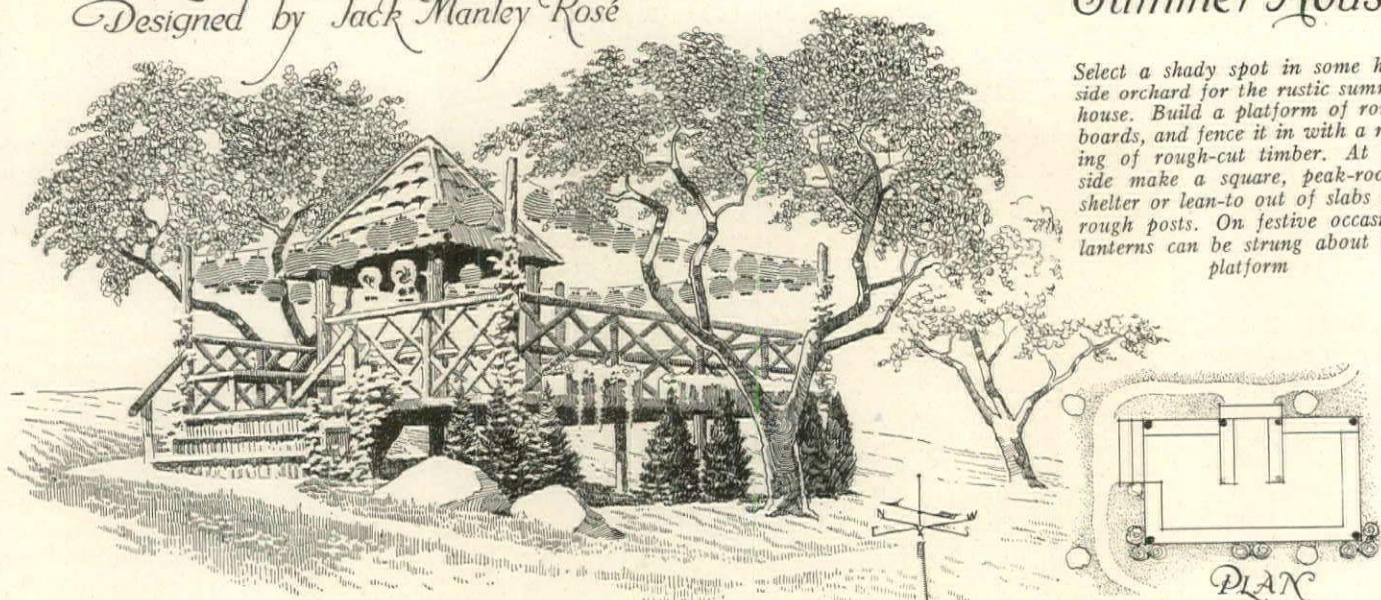
Where the hallway is large and plays the rôle of a reception room, the stairs can be wide and should be given ample approach. W. Stanwood Phillips, architect

THREE GARDEN HOUSES

Designed by Jack Manley Rosé

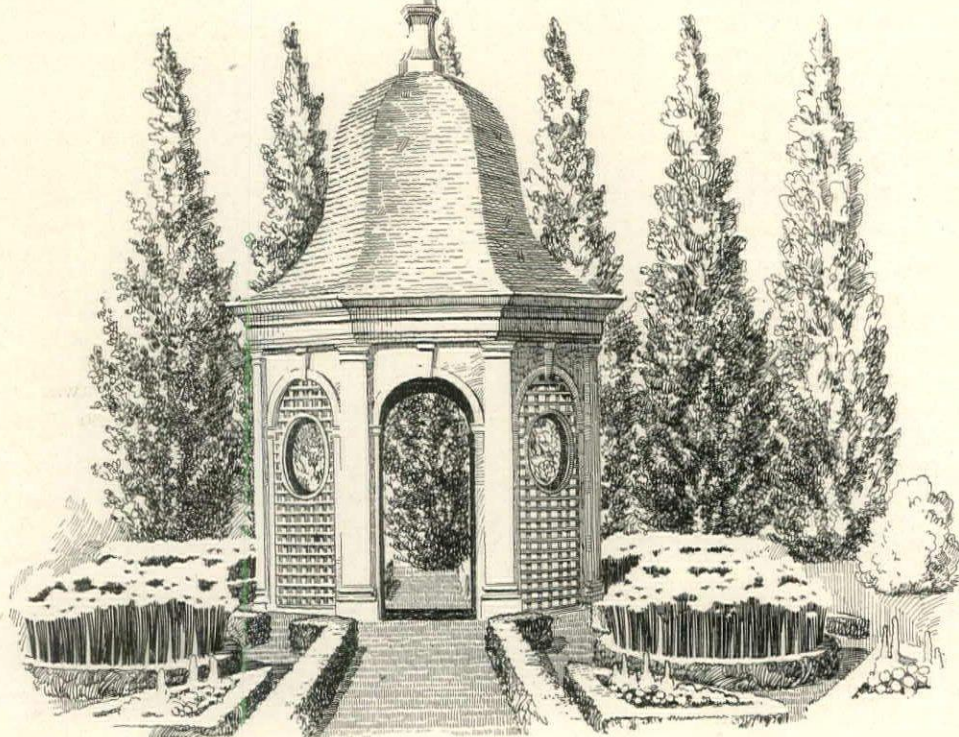
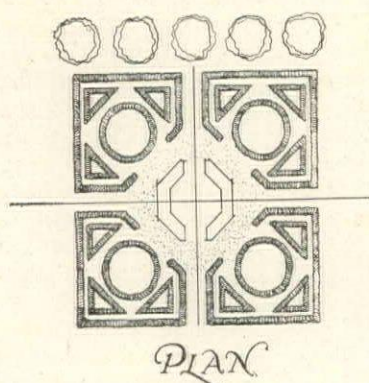
The Rustic Summer House

Select a shady spot in some hill-side orchard for the rustic summer house. Build a platform of rough boards, and fence it in with a railing of rough-cut timber. At one side make a square, peak-roofed shelter or lean-to out of slabs and rough posts. On festive occasions lanterns can be strung about this platform



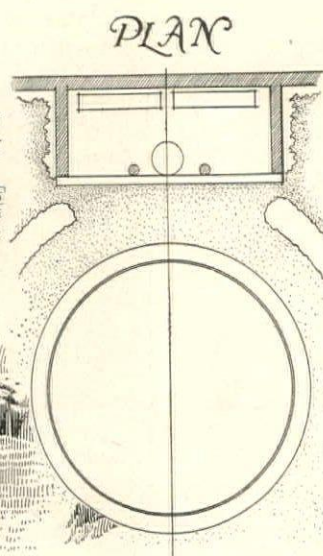
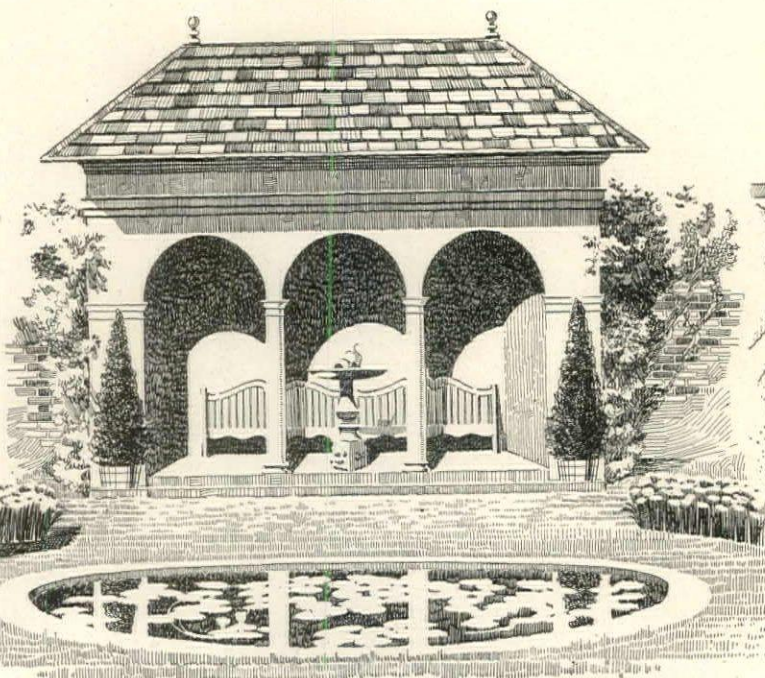
The Colonial Gazabo

The gazabo is an old-fashioned garden adornment. It usually marked, as shown on the plan, the crossing of the garden axes. Formal beds, bordered with box, were on all sides. Here stood the octagonal building with lattice walls and open doorways and a curved roof capped by a weathervane. A gazabo adds dignity to the garden scheme



The English Tea House

An English tea house—or perhaps some would choose to call it Italian—is built against the garden wall. A roof of slate, with wide, projecting eaves; a colonnade façade with arched openings, and in the shadows a long bench. Cedars in pots stand on either side. A bird basin marks the middle arch, and a pool is in front



A ROSE GARDEN IN A CIRCLE

A Round Design Which Offers a Pleasant Change from the Conventional Square or Oblong Plan and Displays the Roses to the Best Advantage

LILIAN C. ALDERSON

ROSES in June! Alluring and enticing prospect, tempting one to reckless buying and lavish planting.

Roses are free blooming and perennial plants with the most accommodating habits, but they do manifest certain very definite preferences and peculiarities. They love sunshine and thrive best in open, sunny spaces; they are subject to mildew on damp, warm days, yet they rejoice in moisture and cool, cloudy weather and grow to perfection in northern temperate climates. But—and here comes the rub—if we want to have real blossoms and plenty of them, not just the roseate dream of the cataloger's fancy, we must make up our minds as to where we are going to put the bushes and prepare the bed long before it is time to plant.

The Garden Site

The true lover of roses chooses a site for his garden which is sheltered from wind but far enough from large trees or shrubs to prevent these from robbing the soil of food or moisture. The ideal rose garden should be well drained and sufficiently level to prevent any danger of water lying in any part of it. Roses are said to be partial to clay soil, but the clay must not be too heavy. It should be lightened with sufficient sand and humus and rendered fertile by the addition of a small proportion of lime and plenty of rotted manure.

A healthy rose bush has roots from 1' to 18" long at the time of planting; therefore it stands to reason that the soil should be loose and friable for at least 2' deep in the beds. It pays to dig deeply, and where the subsoil is not of a gravelly nature to put in artificial drainage of loose stones and rubble below the 2' of fertile soil. If one can get the garden planned and the beds dug the autumn before planting, the spring work will be much easier.

Because bush roses are in themselves prim and as it were self-conscious in their uprightness, there is every reason to choose a design that will help to modify their austerity. A rose garden set in grass is green from April until frost; a pool before it reflects the blue sky and passing clouds and

dimples with each wind that stirs. Edgings of bulbs or spring flowers lessen the long period of waiting and carpet dull stretches of bare earth with the exquisite freshness of spring.

Roses need individual care and treatment, and for this reason do best when grown apart from other perennials. If our outdoor house is large enough to be made up of separate rooms, then the place for roses is away from the main flower garden in a spot chosen as a setting for their loveliness.

The garden illustrated in the plan is set against a mass of shadowy foliage separated from the background of trees by a rustic fence covered with climbing roses. The approach

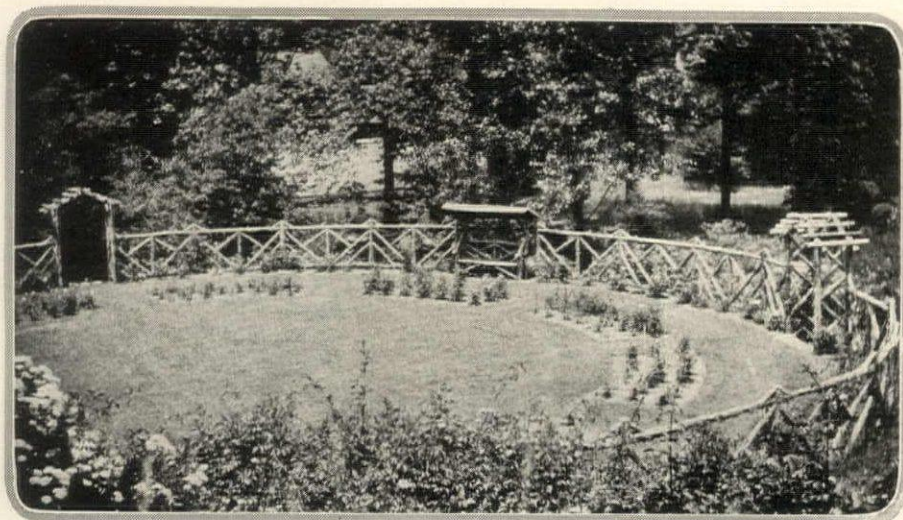
from the house is by a flight of stone steps set into the rocky hillside. The effect is that of a sunken garden and the banks outside the garden near the house are covered with a mass of American Pillar and White Memorial roses. The garden was graded and the rustic work finished in the late autumn when the beds were planted with dormant roses and edged with sod. Seeding followed in early spring and the photographs were taken in June before the paths had been laid or the pool set in the center.

The Design

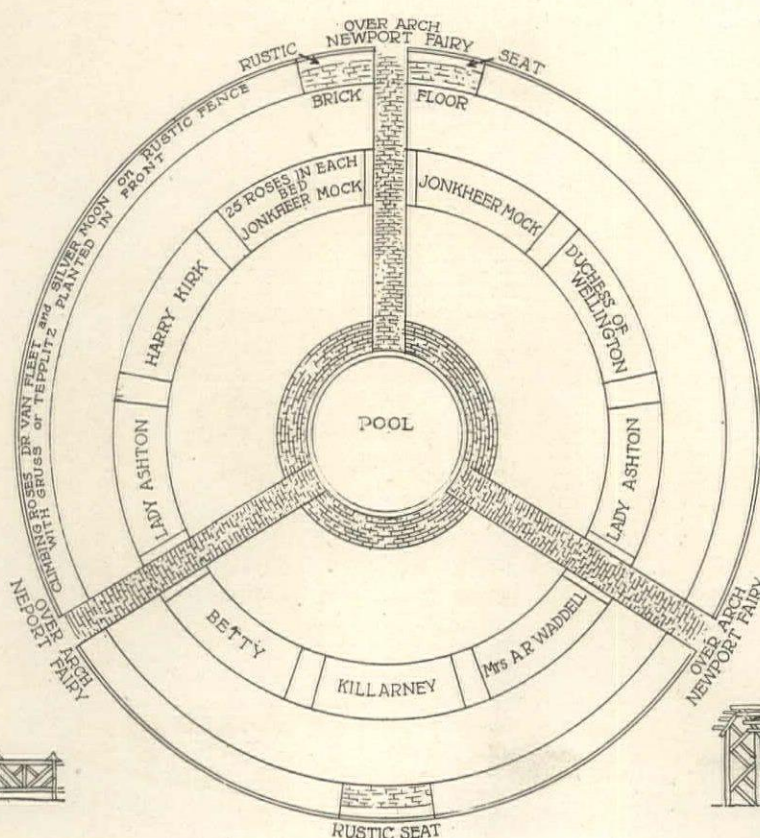
The design is circular with three openings, a welcome relief from the con-

ventional square garden. There are eight varieties of roses each in a separate bed, all hybrid teas, alternately yellow and pink. Jonkheer Mock is repeated on either side of the entrance walk, then Duchess of Wellington, Lady Ashton, Mrs. A. R. Waddell, Killarney, Betty, Harry Kirk. The archways and rustic seats are planted with Newport Fairy and the fence with Dr. Van Fleet and Silver Moon. A border of Grüss an Teplitz runs just inside the climbers to keep the garden gay throughout the season when the hybrid teas and climbers are past their best. The broad grass walks add to the size of the garden, while the warm brick paths lend a sense of cosiness and intimate feeling.

A circular rose garden such as this displays the plants to the best advantage. One can view them from all sides, and their importance is enhanced by their not being unduly crowded together. The amount of green turf within the garden serves desirable ends as setting as well as for convenience. Variations in the surrounding boundary of the garden can often be made. Instead of the rustic fence a clipped evergreen hedge might be used, with a broad path to separate it from the rose beds. In some cases flowering shrubs would be preferable to the evergreens, as they are decidedly less formal. In the event of any tree or shrubby planting, however, care must be taken to have them far enough from the beds so that their roots will not invade the roses' own feeding grounds.



An effective variation from the conventional rectangular rose garden is this circular one surrounded by a rustic fence. A central pool has been added since the photograph was taken



The design is symmetrical throughout and perfectly balanced. Each bed contains only one variety

CANNAS TO BRIGHTEN THE GARDEN

*The Proper Uses of a Splendid Plant Which Has Not Been Generally Appreciated
Because Its Possibilities Were Neglected*

J. HORACE McFARLAND

"CANNAS?" you say with eyebrows slightly lifted. "Those raw red and yellow things, in great coarse beds? Not for my garden!"

But wait; are you sure as to the raw color? And why have coarse beds? I don't enjoy crude colors, and I detest the lawn anomalies that are called beds. Yet I greatly admire and like to use the modern cannas as brighteners of the garden, planting them in sunlit borders where they will be good to look at intimately, and will serve all through the summer and until frost to add piquancy to the color effect and richness to the foliage display.

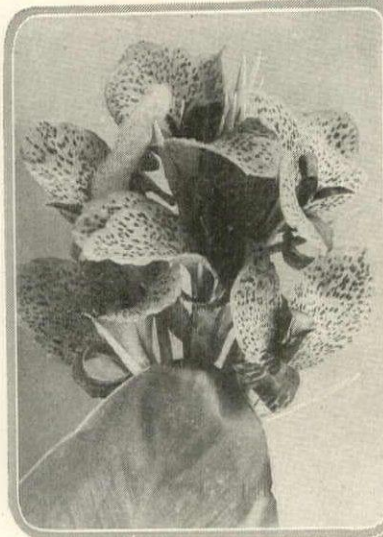
The modern canna is about as much like the natural form of the old *Canna indica* as a crisp Stayman's Winesap is like the bitter little crab-apple which is said to have tempted Mother Eve. That "Indian Shot", as we boys knew it for its round black seeds, had a flower but little broader than a pencil, and about as long, which was red or yellow. Indeed, when I first came to know them, cannas were grown as foliage plants, to which the late and scantily produced flowers were but incidental.

The cannas of today, called

"orchid-flowered" or "lily-cannas", are a mixture of breeds and species that no botanist will attempt to follow or separate. Their foliage is better than ever, but is now only the support of the flowers, which are broad and long, handsome, and produced most abundantly. Nor are the colors any longer crude in the better varieties. There are scarlets that are glowing but soft and pure; there are hues of crimson that are anything but "noisy"; there are lovely shades of salmon and soft pink; there are yellows not offensive, and then there are the yellow and red combinations without which I can be entirely contented, and which I do not need to buy.

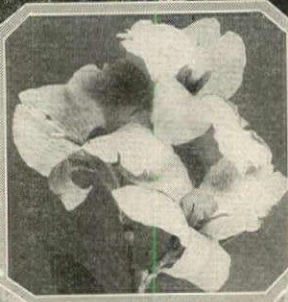
And now, too, there are the nearly pure white cannas, altogether beautiful. The departure from clear white is toward cream or primrose, and there are usually faint pink dots on the broad petals, not in the least objectionable. Snow Queen is as white as most flowers and some snow not quite new, and it is a very satisfactory plant.

These cannas bloom in an irregular terminal panicle or raceme, and the same cluster will open its
(Continued on page 78)

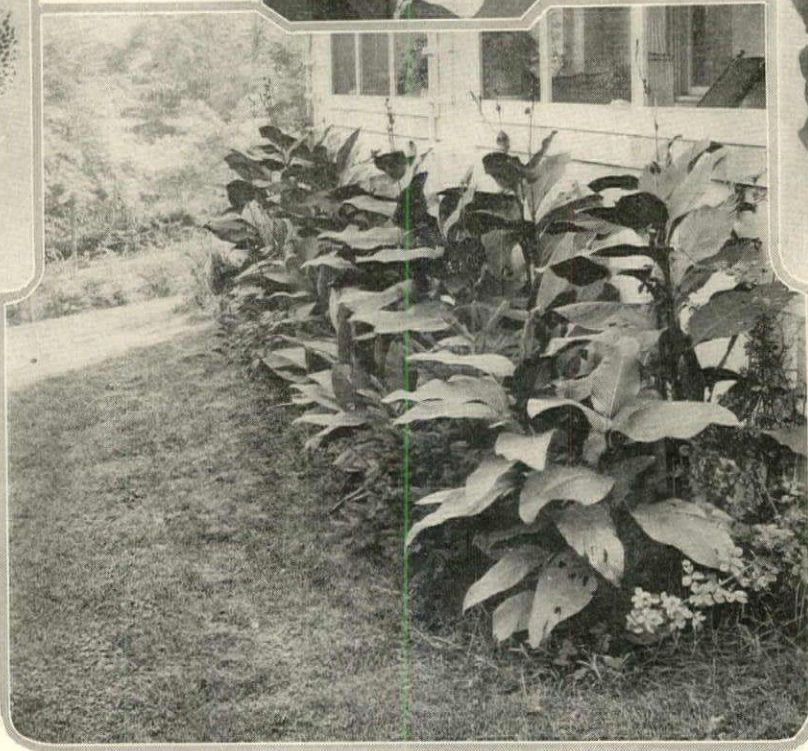


Among the more brightly colored cannas is *Gladiator*, a named variety with deep yellow blooms freely dotted with red, and reaching a height of about 4'

For facing the bed of softer-hued cannas, screening their lower stalks, dwarf zinnias are excellent



Flag of Truce bears large, creamy white flowers with faint pink dots. It grows some 4' tall



Of a gay, rosy pink with creamy yellow bordered petals, *Venus* is one of the best of modern cannas. Its stalks grow to 4' under favorable conditions

The old-fashioned formal beds of cannas are taboo, but there are other ways of arranging them. Here they are used with evergreens and climbing roses

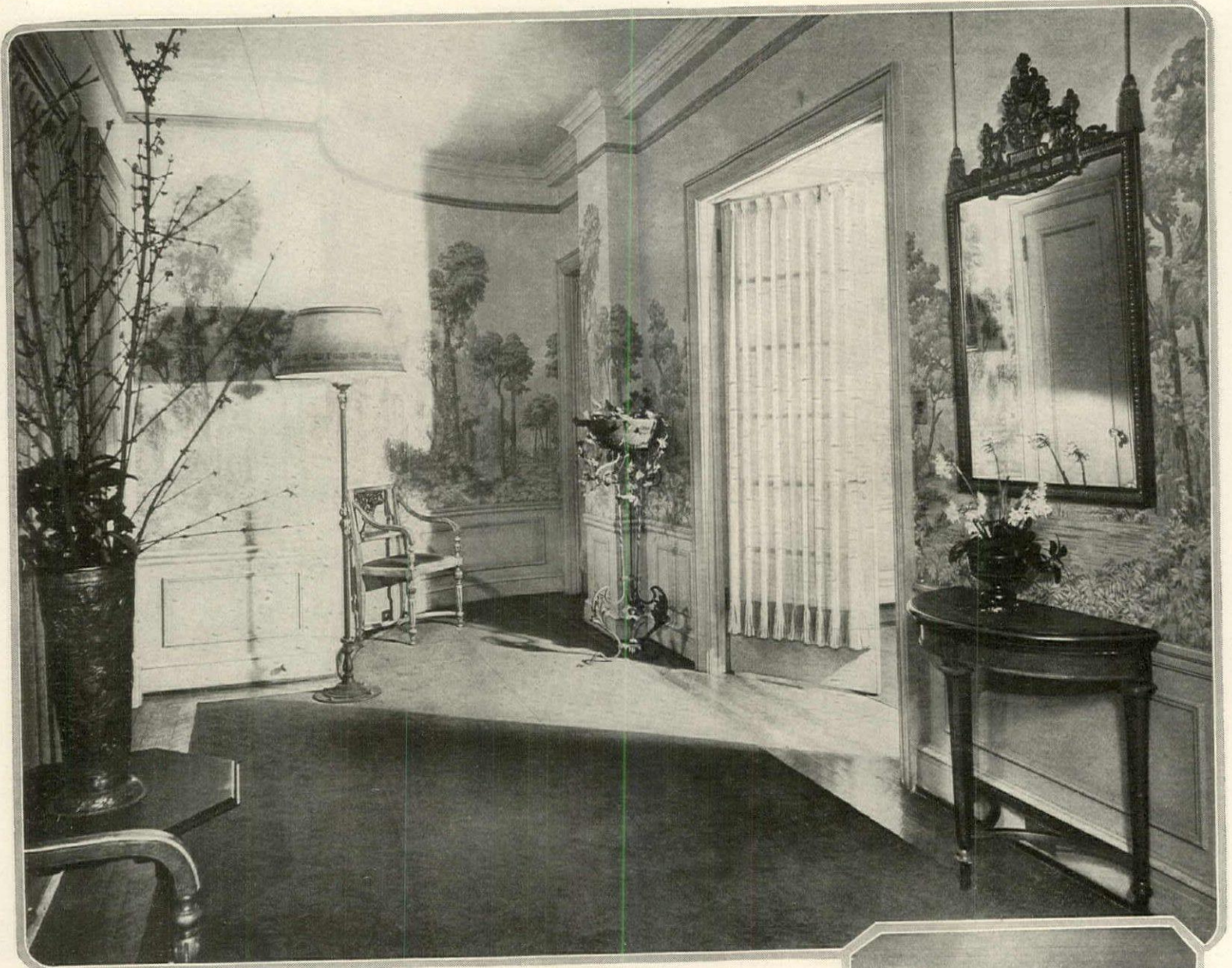


The salon in the New York residence of Mrs. Joseph Dilworth has yellow gauze glass curtains and dark, green-blue taffeta drapes, a settee in orange brocade and a chair in plum, orange and yellow chintz

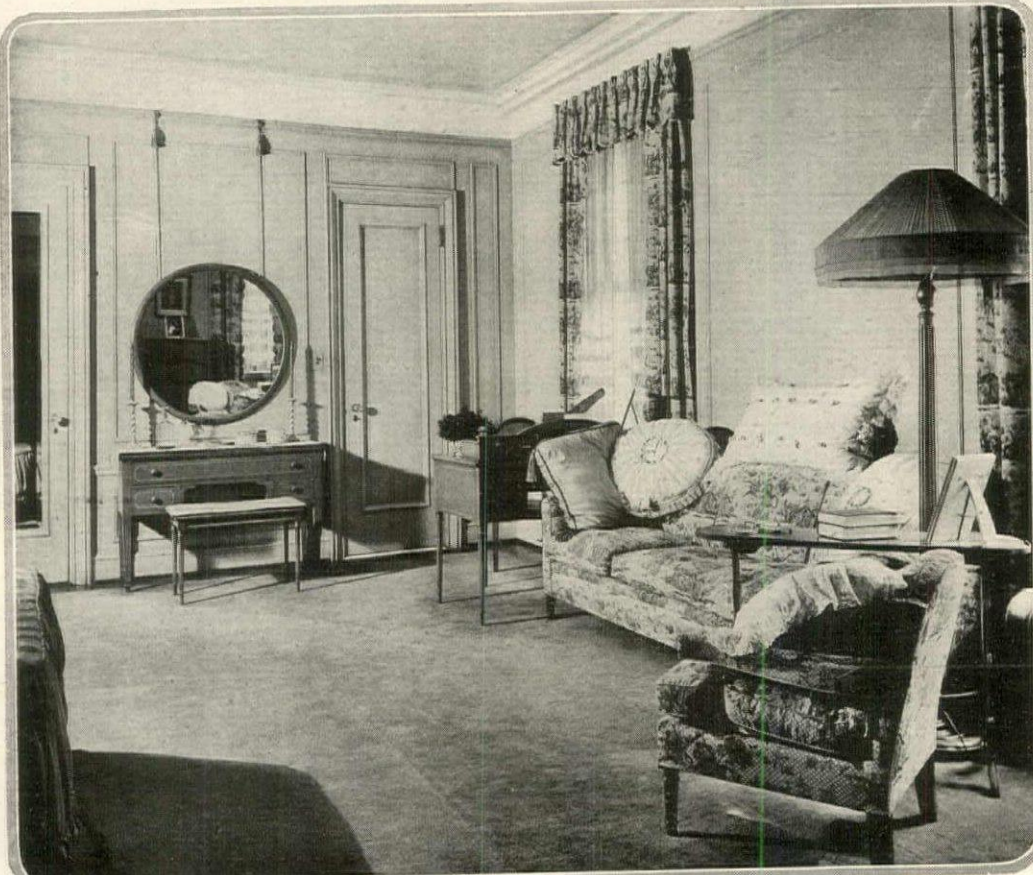
Mattie Edwards Hewitt

Against blue paneled walls stands an old walnut secretary with a yellow chintz covered chair beside it. A needlework bench is in front of the hearth and an armchair in green-blue silk. Mrs. Emott Buel, decorator





A scenic paper in delicate grays and greens covers the wall of the entrance to the New York apartment of Mrs. William Thaw, 3rd. The woodwork is painted a soft green glazed in blue. Furniture is rusty green with blue lines. The curtains of the French door are rough ecru casement cloth trimmed with a heavy cotton fringe to match. J. C. Demarest & Co., Inc., decorators

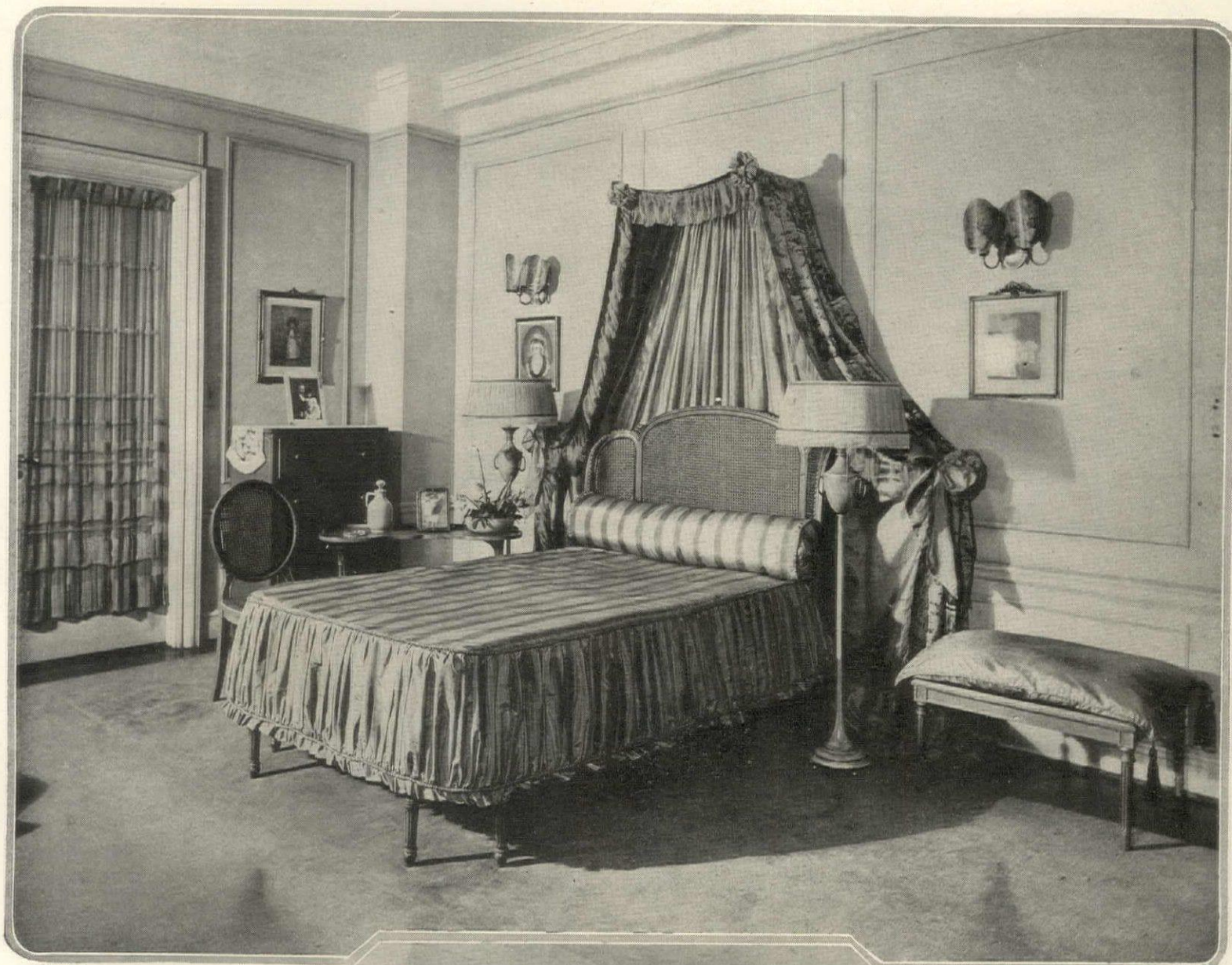


Harting



In the children's room interesting curtains are of checked yellow and cream cretonne with a flower design in rose and blue bound with blue gauze and crossed, greenish-blue gauze under-curtains

The bedroom walls are orchid color. A sofa and armchair are in orchid and rose chintz. The same chintz has been used for over-curtains and valance. The furniture is soft Italian green



Harting

Interesting treatment has been given the bed in the Thaw apartment. The low canopy is a blocked Toile de Jouey in orchid, rose, blue and green, and the cover is orchid and rose striped taffeta. Two small painted floor lamps have shades of rose colored chiffon. Copenhagen blue chiffon is used to curtain the French doors.



One who is so fortunate as to possess an old Italian chest can make it serve for buffet in the dining room. The top of this chest is enriched with bits of old pottery and a pair of tall, dull gold candlesticks. The leaded windows are curtained with old green damask elaborately fringed. Walker & Gillette, architects

A GEORGIAN COUNTRY HOUSE IN NEW ENGLAND

*The Summer Home of F. L. Higginson, Jr. at Wenham, Massachusetts,
Is a Dignified Design for an Estate*

BIGELOW & WADSWORTH, Architects

ON a hilltop in a pine forest of the North Shore in New England stands this dignified summer residence of Francis L. Higginson, Jr. Its Georgian architecture is a remarkable contrast with the woods about it.

The house is of red brick, above a white stone basement. The walls are surmounted by a white balustrade and ornamental urns. On the entrance side long windows open on iron balconies. Midway is the entrance door with its white carved pilasters and pediment,

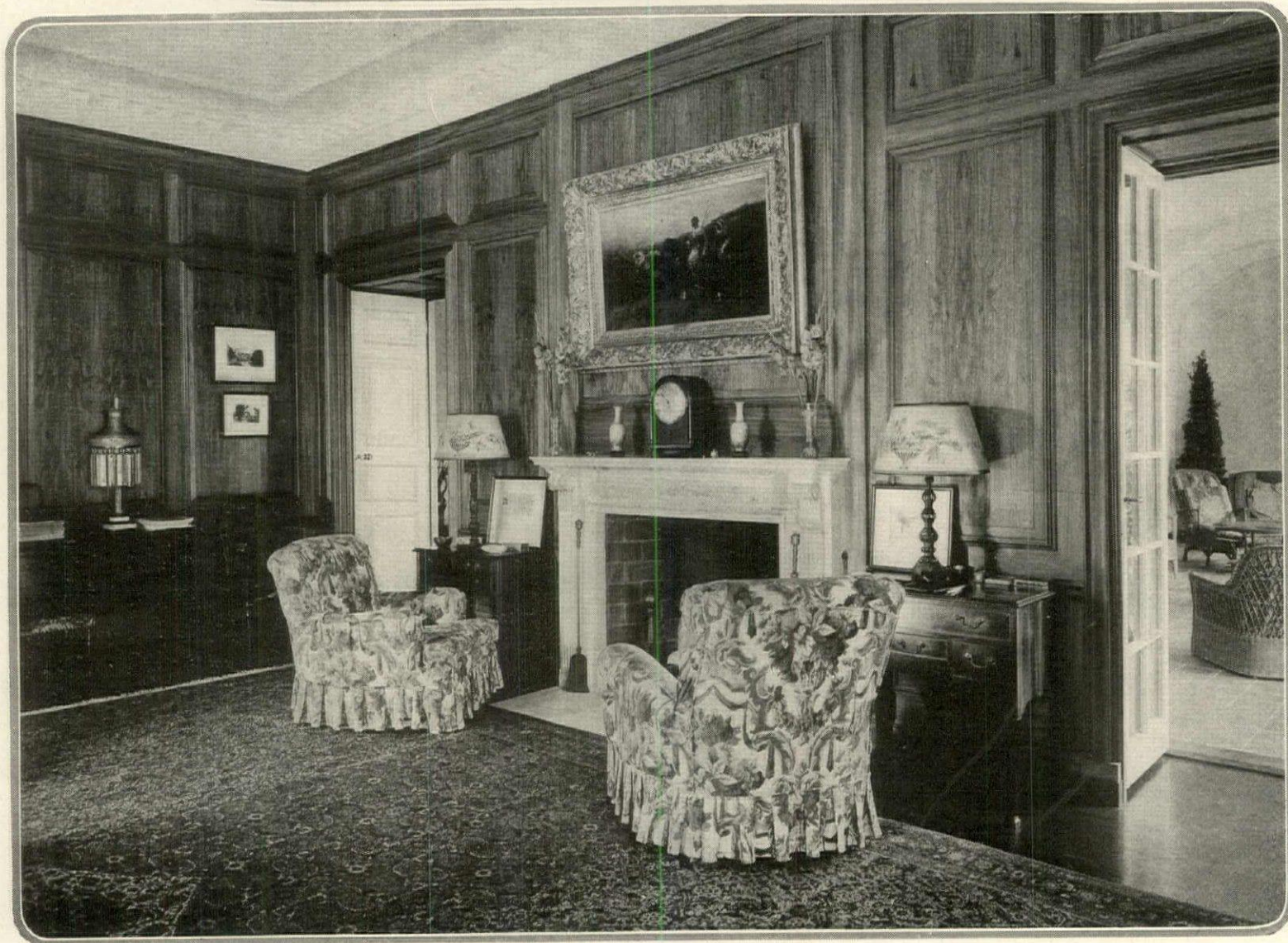
The walls of the dining room are covered with an old scenic paper, "The Zones". The furniture is Chippendale. Woodwork is white and hangings violet



stone steps, paneled door and fanlight.

At one side wings are extended, terminating in double porches—paved porches below and screened sleeping porches above, with a railing around the top. Between these a range of five arched French doors, in the loggia, open on a turfed terrace above which is an awning. A hall and loggia, library, music, dining and reception rooms occupy the major part of the lower floor. The library is paneled in oak and has hangings of rose figured linen.

Oak paneling enriches the library walls, a dignified setting for the carved mantel, comfortable chairs and books that fill the opposite wall





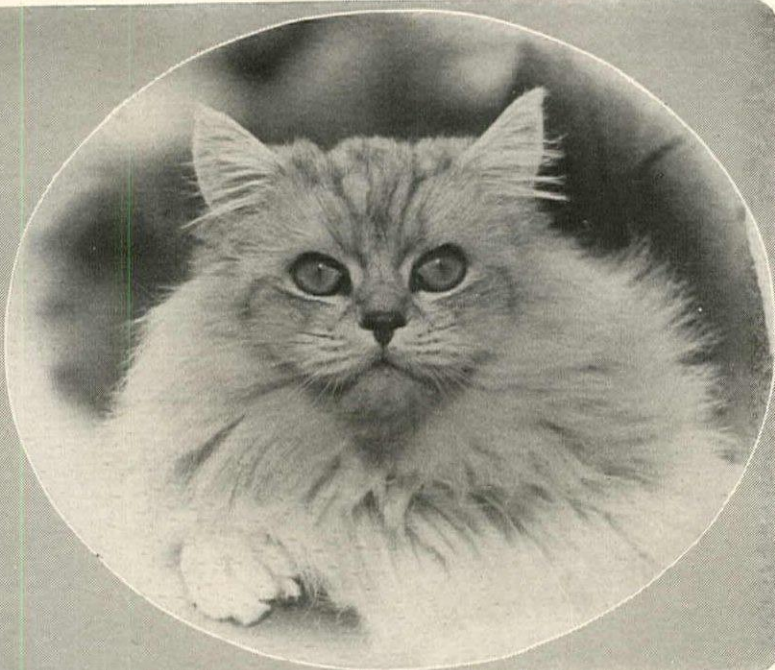
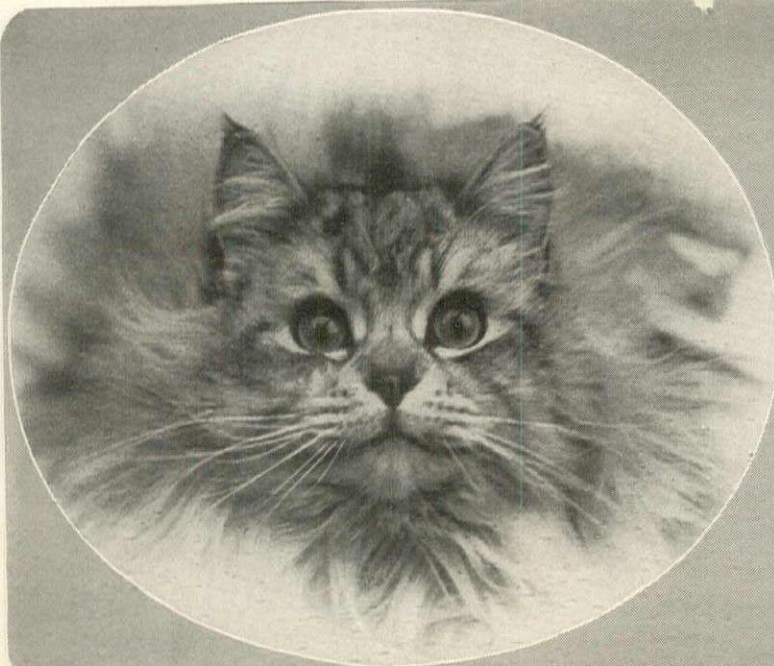
The house crowns a hilltop in a pine forest—a hill that dips down to a lake. It is built of red brick with a white stone basement and trim. At the side two wings extend to double porches, with an awninged terrace between. This balanced grouping gives deep-shadowed, paved porches below and screened sleeping porches above. The arched doors between open on the loggia. A white balustrade with carved urns extends around the roof. The blinds are green



A Colonial design of carved pilasters, surmounted by a slightly projecting pediment, pronounces the front entrance. Over the paneled door is a fanlight. Windows on either side open on iron balconies. The red brick walls make a setting for this beautiful doorway

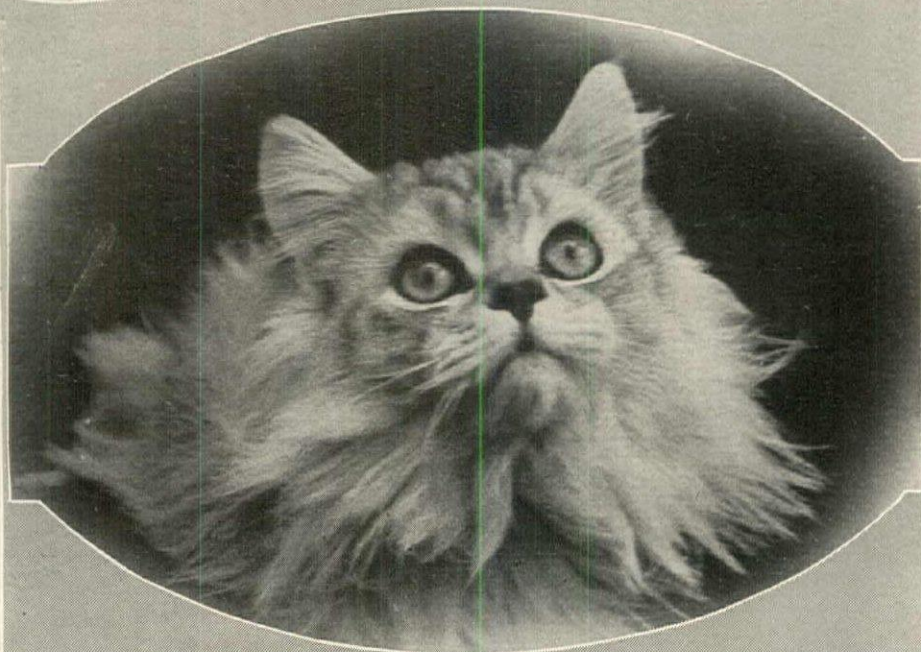
So many city houses have been built in the Georgian style that we do not associate that type with a country place. Yet the very contrast of its dignified lines with the natural woodland surroundings pronounces the beauty of its design





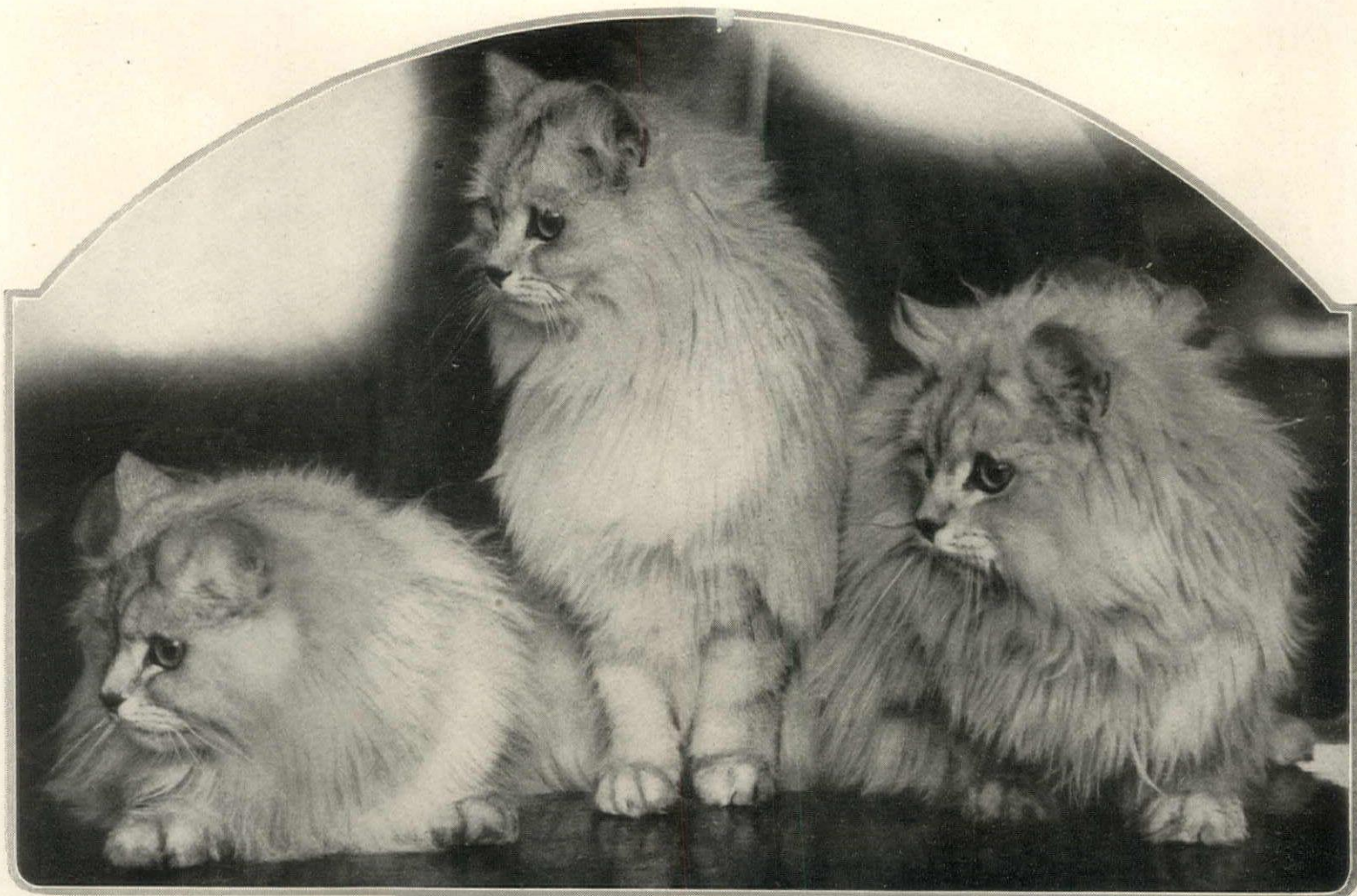
Levick

Historical evidence shows that cats have associated with man for nearly 3,000 years—perhaps even longer. Yet rare, indeed, is the person who can truthfully say that he really understands them, knows all the twists and turns of their strange natures. They are at once demonstrative and inscrutable, affectionate and reserved, simple and complex in their reactions. No one who knows cats can accuse them of any lack of intelligence and genuine mental emotions



No motion picture star ever registered emotions more subtly or more clearly than do these relatives of the old Egyptians' pets. Surprise, anger, interest, fear, contentment, desire, indifference, trust—there is no end to the list of feelings which cats exhibit by their actions and expressions. One investigator has gone so far as to assert that they have a definite language of their own, with a vocabulary of 600 words and somewhat resembling Chinese





One can almost believe that cats of high degree appreciate their decorative qualities. Often they will voluntarily assume artistic poses in the most effective situations imaginable; one famous pussy selects the polished top of a tall bookcase, in the center of which he crouches motionless like a furry idol

SOME CATS OF HIGH DEGREE

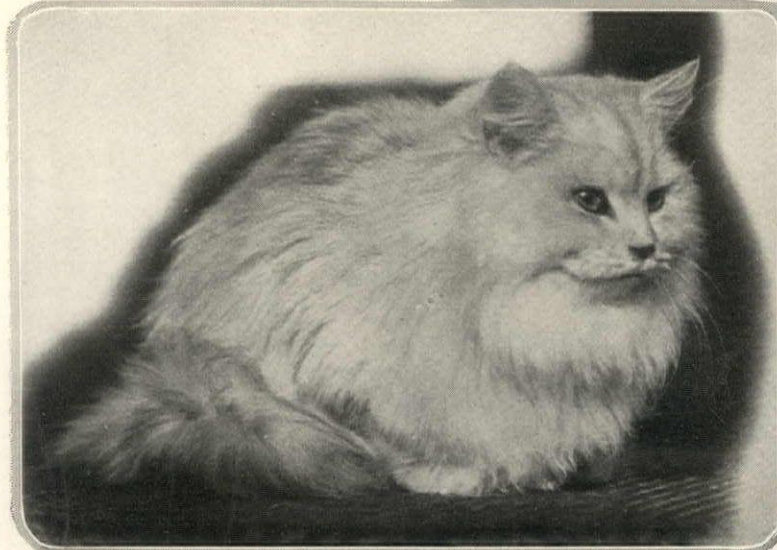
It is said that the Egyptians along the Nile used to shave their eyebrows as a token of grief when the household pussy died. So greatly did they reverence their cats that about 1500 B. C. they dedicated a temple at Beni-Hasan to Pasht, the goddess of all the felines



A cat possesses to a remarkable degree the power of withdrawing into its own self-sufficient personality. What thoughts are hidden behind those wonderfully clear, unwavering eyes? One feels that there is something sphinx-like about it all, something tinged with the occultism of the Orient

STUDIES OF FACE AND FORM

Modern Persian and Angora cats sometimes command fabulously high prices. One remarkable specimen was sold in England for a sum equivalent to \$17,500. Many "catteries" have been established to meet the demand for well-bred, pedigreed stock, and official cat shows are often held





The flagged court or dooryard calls for flowers arranged in beds that follow the lines of the individual stones. Roses are used here with borders of clipped box; English ivy covers the walls with a dense mat of dark green foliage against which old iron lanterns show to advantage

D O O R Y A R D G A R D E N I N G

A Form of Planting Which Enhances the Hospitality of the House Without Making It Unduly Familiar—What to Use and How to Arrange It

ROBERT STELL

THERE is something peculiarly intimate about a dooryard—the very word suggests a little zone between the inside of the house and the outer world into which the passerby, pausing in his walk, may look and see marks of the owner's personality. Yet the true dooryard is never vulgarly familiar; merely does it avoid repelling by any undue formality, reserving a certain privacy the while it stretches forth an inviting hand.

In such a place there must be neither too much planting, lest the door be hidden or made aloof, nor too little, with its attendant probability of bare and inhospitable coldness. A balance between these two extremes should be sought, which will be in keeping with the size and character of the house, its proximity to the public highway, and other similar conditions affecting each individual case.

The simplest, and many times the most gratifying dooryard garden is that which lies before the entrance of the small house of cottage or farmhouse inspiration. Here is an opportunity to use those old-fashioned flowers which were so closely associated with the thres-

holds of our Puritan ancestors—grass pinks, candytuft, thrift, wallflowers, stocks, pansies and Johnny-jump-ups are a few of them. Here, too, can often be used climbing roses, sweet-scented honeysuckle, wistaria, akebia or grape vines for the porch pillars or trellis; tall hollyhocks beside the doorstep; ampelopsis for the foundation and walls of the house itself. Where the grounds are small, border planting is the best for the flowers—narrow beds flanking the entrance walk, along the side property lines, and close to the house foundation in cases where shrubbery is not used. Often window ledge boxes will add much to the charm of the dooryard; geraniums and petunias give them the needed touch of brilliant color, and vincas, nasturtiums and tradescantia will supply the drooping grace of greenery necessary to complete the picture.

Bulbs and Shrubs

Spring blooming bulbs are especially adapted to planting in the dooryard, but be sure not to use them in the formal massed beds which characterized one happily obsolete

period in our landscape gardening development. Crocuses, snowdrops, scillas and grape hyacinths—these can be scattered along the edges of the borders and in odd sunny nooks here and there, with old-fashioned daffodils and poet narcissus where taller growing things are desired.

Shrubbery there should be in even the small dooryard, just enough to relieve any suggestion of starkness in the background, and to furnish that feeling of permanence which only woody plants can give. Mock orange, snowberry and Rose of Sharon are all good sorts which are in keeping with such informal settings, and, of course, the always desirable spirea should have a place. Close to the edges of the shrubbery planting, or in other shady spots, lilies-of-the-valley will make a charming ground-cover and be a source of exquisitely dainty flowers. Boxwood, of course, either as specimen bushes or in low edgings for the walks, can well be used where the winter climate is not too severe for it.

All this has to do with dooryards where the entire space except the walks is in soil and



Mattie Edwards Hewitt

Why restrict the grape to the garden proper? It can be a wholly delightful dooryard vine when properly grown on a supporting trellis over the informal entrance

more or less susceptible to planting. There remain to be considered those which are paved as illustrated in several of the photographs on these pages.

The problem here is quite different, and so must be its solution. Regular beds should be provided for the flowers, and for the sake of contrast with the paving these may be wider than those already suggested. Baby rambler roses are excellent for use in these beds, as are also the dwarf varieties of nasturtium. Fancy shapes in the outline of the planting are to be avoided; in general, the form of the individual stones in the paving can be followed.

Where the paving stones are irregular in size or shape, an attractive plan which is being followed more and more is to plant low-growing, hardy flowers in the resultant cracks between them. The list of plants



Roses, boxwood and ivy in a paved courtyard of different levels—an example of English gardening which we in America would do well to emulate in our own homes



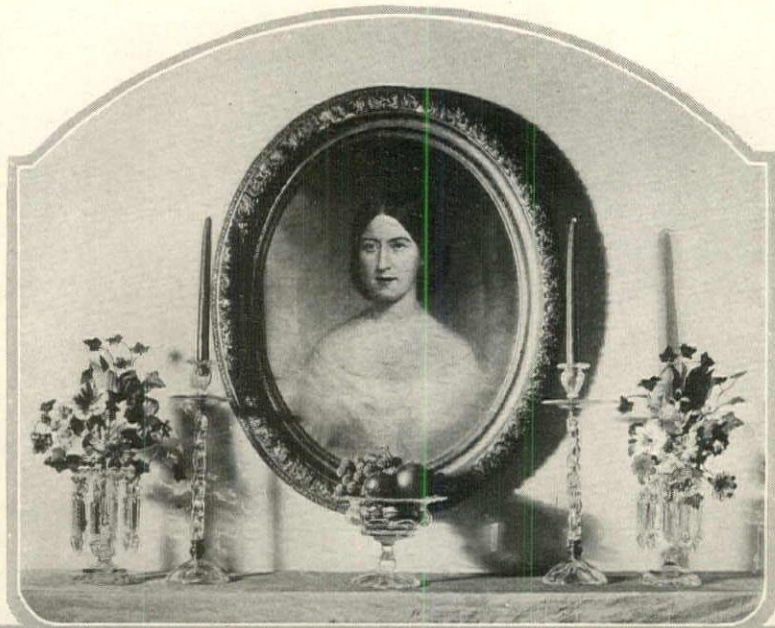
Mattie Edwards Hewitt

suitable for this use is too large to be given here in its entirety, but the following kinds will give enough variety for any except extensive plantings.

White rock cress (*Arabis albidia*); rock madwort (*Alyssum saxatile compactum*), with masses of yellow blossoms in April and May; saxifrage pink (*Tunica saxifraga*), pinkish blossomed through the summer months; rose moss (*Portulaca grandiflora*); rock speedwell (*Veronica rupestris*); and moss pink (*Phlox subulata*). All these do best where there is abundant sun, although most will succeed except where really heavy shade prevails. Where the shadows are dense, better results will be had with ferns.

The English cottage type of house is peculiarly adapted to the hospitable, inviting touch of climbing vines. Akebia and Virginia creeper are here, with hollyhocks and geraniums by the windows

GROUPS FOR THE MANTEL SHELF



In an old-fashioned room the atmosphere can be established by a group consisting of an old portrait, a pair of glass candlesticks, crystal pendant vases and a Waterford fruit compote. Courtesy of Darnley, Inc.

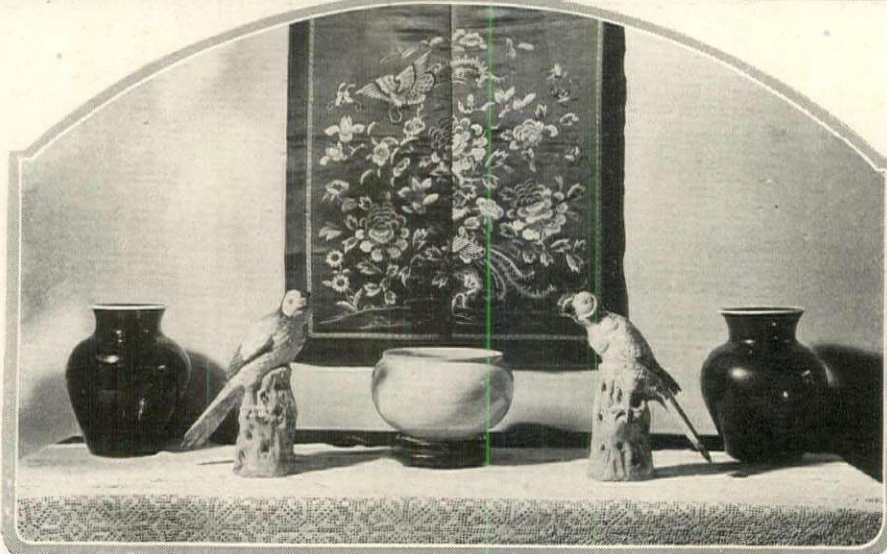


Gilles

Delft tiles face the fire opening, the mantel breast has architectural paneling, and on the shelf itself are old vases and clock. From the home of Col. H. L. Camp, Middletown, Conn. Le Roy P. Ward, architect



Another mantel shelf in the home of Col. Camp holds part of a collection of lustre pictures, scenic plates and a toby jug. The clock is an old design. Candle sconces are on either side



A simple mantel grouping can be made with a pair of purple Venetian glass bowls, Chinese pottery birds and a mauve bowl in the middle. Chinese embroidery serves for background. Darnley, Inc.

SAVING TIME ON TUESDAYS

*Ironing Done by Machinery Is Simple and Pleasant—The New Inventions
Save Time and Tuesday Nerves*

ETHEL R. PEYSER

A GREAT fuss has been made about setting the clock ahead one hour to save time and daylight, but little attention has been given the problem of saving four hours every ironing day by means of electricity and the ironing machine. A good machine, unlike the mangle which only folds and is not heated, should be able to iron at the rate of seven or eight feet per minute. In this way the ordinary ironing can be done four times as quickly as by the old method.

Roughly, the ordinary laundry takes about half a day—one hour for eight pieces for the average family of five, including all things from table linen to handkerchiefs. By hand this is about four and a half to five hours. This costs about \$50 to \$100 a year or \$500 to \$1,000 for ten years' supply of laundered possessions.

The fuel consumed for the average ironing with coal or electricity costs about \$15.60 per year. With a good machine, ironing by electricity or gas will come to about one and a half cents, or a total of three cents for ironing and heating, which is a saving of twenty-seven cents a week or \$14.04 yearly. In

ten years a saving of \$140. This is apart from the benefit to health and strength.

There is one on the market with a bench attached on which the worker can sit down to her work. As the feed is so arranged that the material turns under, because of the adjustable delivery board, one doesn't have to rise at all, and the saving of strength and comfort is beyond calculation.

An ordinary table cloth on an ironing ma-

chine takes about three or four minutes. With a good electric iron it takes about twenty-five to thirty. Besides this, the cloth is ironed evenly and the pattern, if it be embroidered, is evenly brought out. Initials come out in beautiful relief, and buttons on garments do not break because of the deeply padded felt rolls which are covered with an especially-made muslin.

As an ironing machine has proven a practical, money-saving proposition, what is the best way to purchase one? First, we should have a good idea as to the breadth on the average of one's sheets and table cloths, not forgetting that it is wise to have a machine wide enough to carry two table napkins at once. This saves time, saves the over-impression of the felt in one spot and also uses up the whole length of heat along the roll.

In large households, where the work is unusually heavy, often taking more than one day, a machine about 48" or 56" is used for 2½-3 yards of linen. These rolls should be padded, the heavier the better, to take care of heavily embroidered initials.

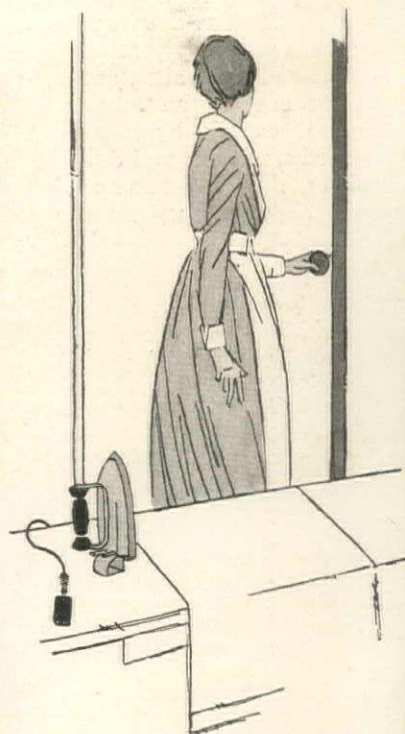
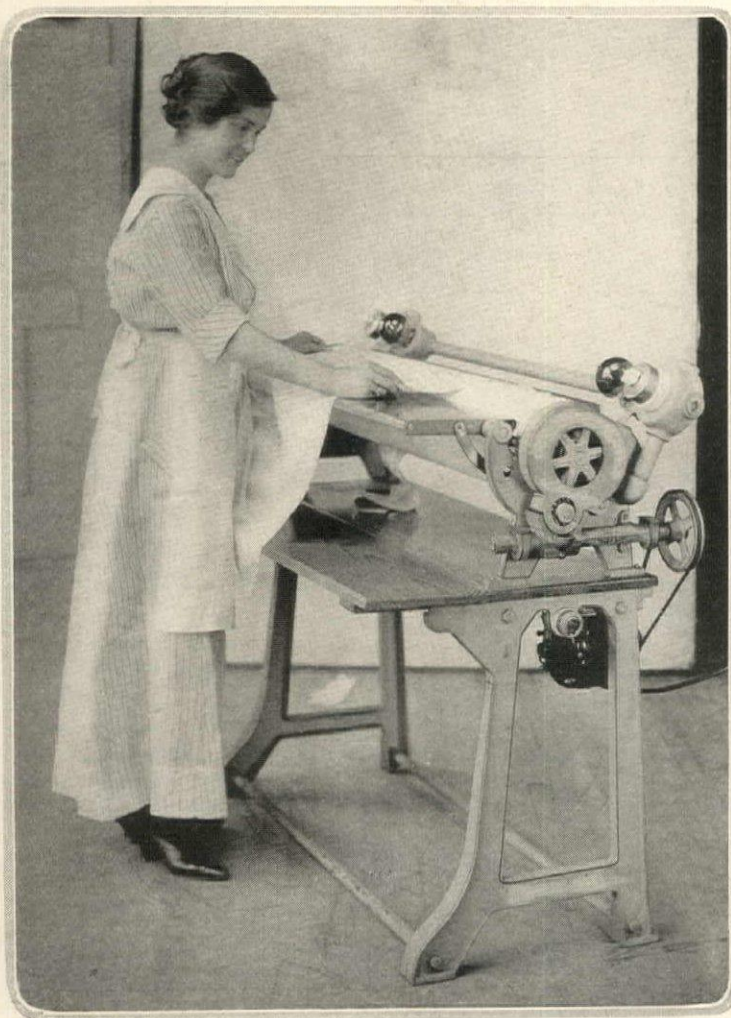
Many persons think that an



Do not detach an electric iron, or any electrical appliance, by yanking the cord. The right way is to free the cord by pulling on the socket.

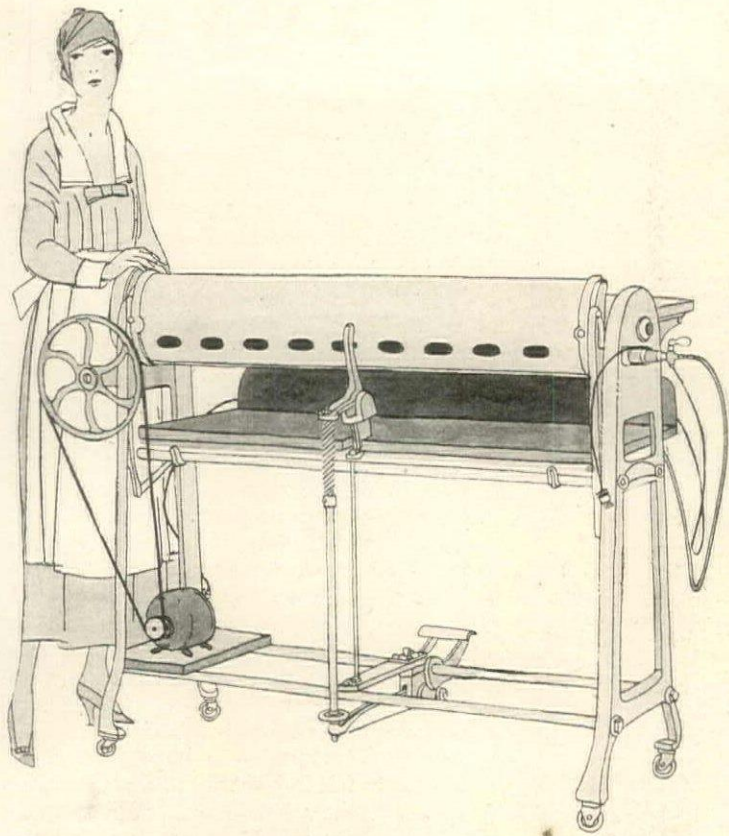


Do not walk away and leave the iron standing on the table. The cover and the wood will readily scorch.

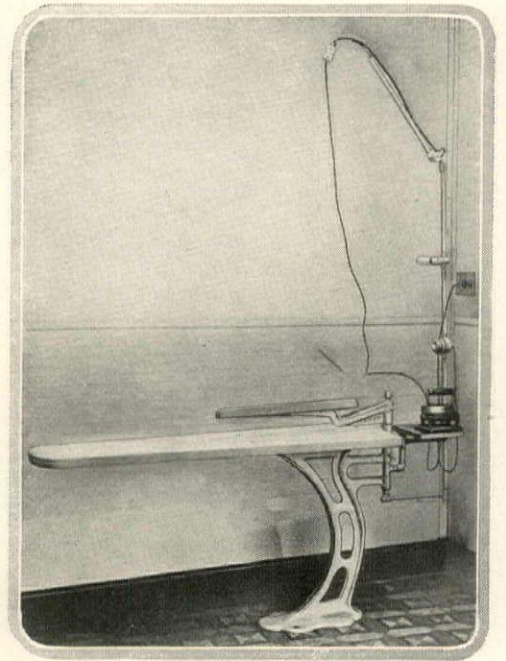


When called away, detach the plug from the iron and set the iron up on its end or on a stand.

The lower table catches the unironed piece and keeps it clean. Courtesy of the American Ironing Machine Co.



Among the styles of motor-driven, electrically-heated ironing machines is this type, which is operated by a foot pedal. Courtesy of Wallace B. Hart



A skirt ironing table is set on a metal base and equipped with a single electric iron mounted on a swinging bracket. Courtesy of the Domestic Laundry Equipment Corporation

ironing machine is a mangle, limited to ironing only the coarser flat work such as sheets, towels, etc. It is, however, not a mangle but an ironer and will iron practically everything except the fancy shirt waists and more elaborate dresses. It will iron, to the entire satisfaction of the most fastidious, kitchen aprons, nightgowns, pajamas, underwear, children's play clothes, hosiery, men's negligee and silk shirts, and iron, better than an expert laundress can do by hand, tablecloths, napkins and centerpieces, doilies, dresser scarfs, blankets, sheets, bed



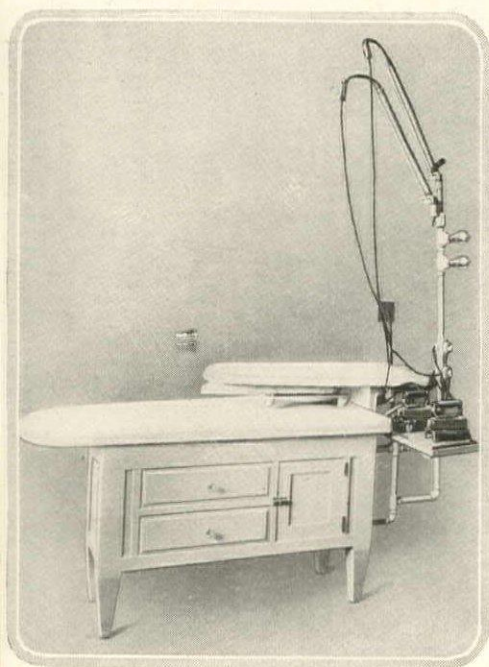
When through with an electrical iron, not only detach the plug but also turn off the current at the socket. Courtesy of the Edison Co.



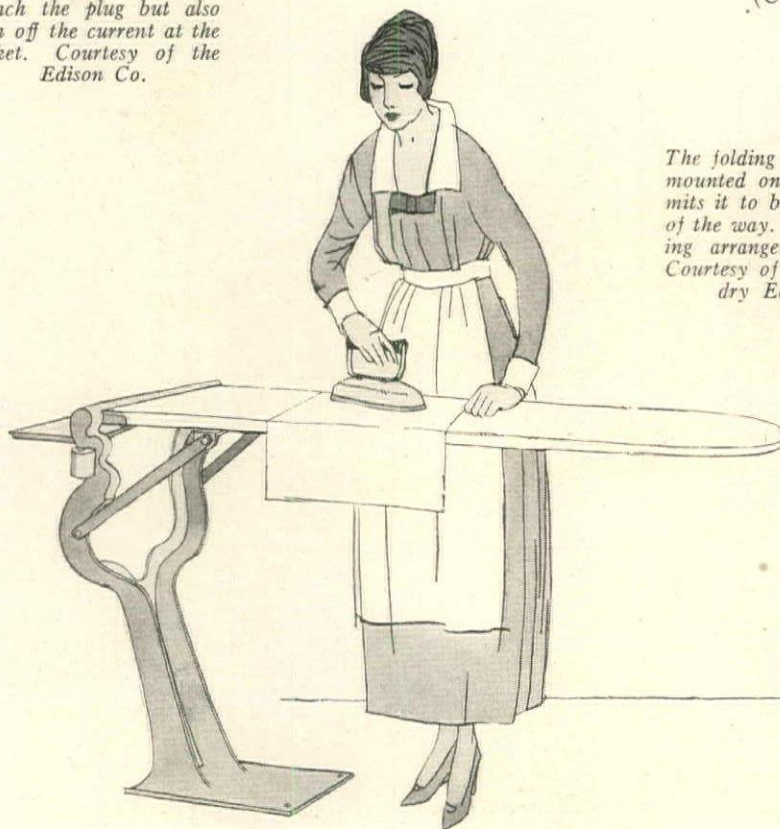
spreads, pillow cases, towels and handkerchiefs. It is a great help to curtains, as they will hang perfectly after ironing. Trousers may also be pressed in such a machine.

The ironing machines on the market all claim certain "best points". One that has a movable shoe (the heated part under which the garment is passed) is good because one can remove starchy accumulations and clean it easily. Some say that the stationary shoe is best because the ironing cannot help being done evenly. You will have to pick your machine.

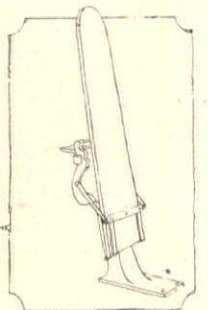
(Continued on page 84)



For the valet's room comes this table equipped with two irons and cupboards for brushes, cleansing fluids, etc. Courtesy of the Domestic Corp.



The folding skirt ironing table is mounted on a bracket that permits it to be swung up and out of the way. When in use a locking arrangement holds it firm. Courtesy of the Domestic Laundry Equipment Corp.



WINDOW BOXES AND VERANDA VINES

*Their Place in the Architectural Scheme of the House and How They Can Be Made to Fill It—
Good Plants to Use*

FLORENCE SPRING

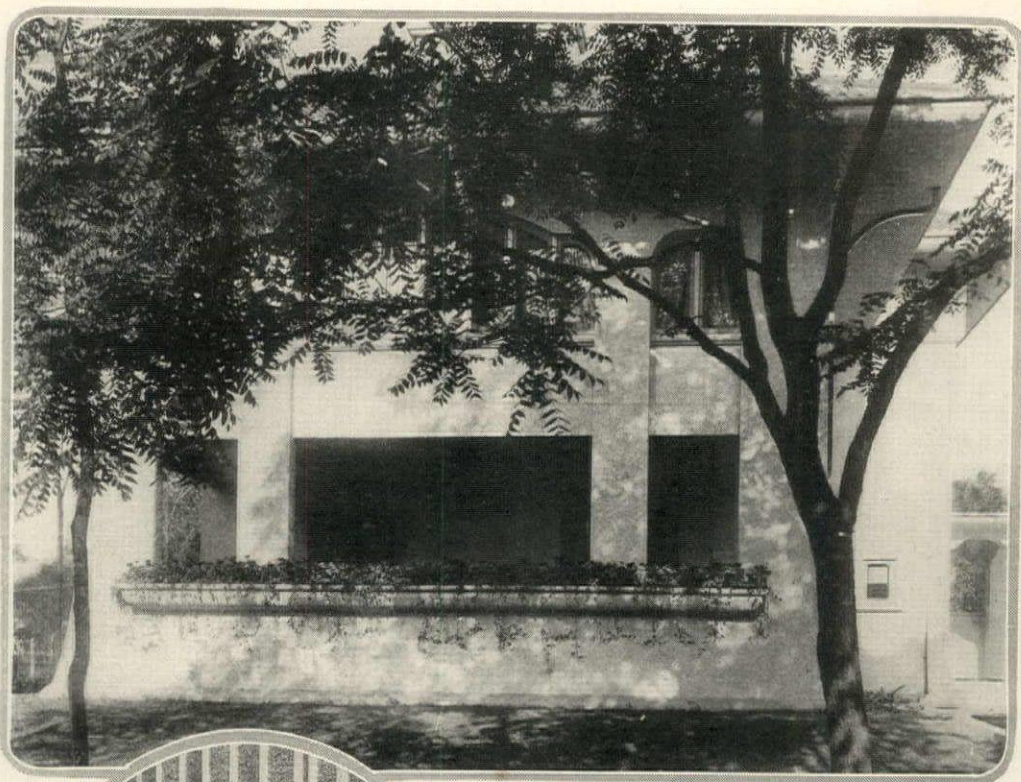
MODERN landscape gardening has come to concern itself more and more with the immediate setting of the house, emphasizing the truth that home sentiment as well as beauty is augmented by the protective and friendly element of closely planted and clustering vines, shrubs and flowers. Bare underpinnings, blank walls and austere piazzas are frowned upon, and horticultural beauty called to our assistance in completing and extending architectural effects.

Vines to Use

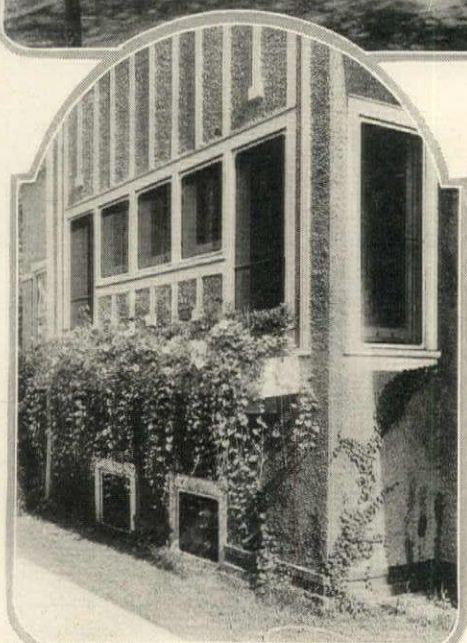
The vines which are used for this purpose are many and beautiful. For foundations, plaster and stone work, nothing is more satisfactory than *Ampelopsis Veitchii*, of a tender and beautiful green during spring and summer and gloriously crimsoned in the fall. Evonymus, a less ambitious climber, is also most satisfactory, especially for foundation covering; it lacks the gorgeous autumnal hues of the ampelopsis, but has the advantage of being evergreen. The English ivy, in localities where it can winter safely, is another good vine; and few things are better than the old-fashioned woodbine. Hall's honeysuckle, delightfully fragrant; clematis, both *paniculata* and the wild variety; wistaria; trumpet creeper; and Dutchman's pipe, for places where deep shade is required, are other favorites. Climbing roses, of course, are the queens of all, and may be grown where space and conditions allow.

Among the best annual vines—invaluable

A good example of a well-filled window box presenting sufficient variety of plant color and form. Vincas and pink petunias are freely used



Pink geraniums furnish color and massed leafage to this stucco house veranda box. In delicate contrast to them is the trailing English ivy



while perennials are getting started—are *Cobaea scandens*, with its effective dark purple flowers, lovely foliage and elaborate tendrils. I am also faithful to the old-fashioned morning glory (the Japanese variety is enchanting), and can never refrain from planting a screen of it at one end of our breakfast porch; its many-hued, ethereal bells are enchanting in the early morning light. We also use running nasturtiums freely among our perennial vines to afford variety and color.

For foundation planting there are all the beautiful varieties of new and old evergreens, and an increasing number of shrubs and shrubby perennials which flourish where conditions are favorable. A mass of ferns (*Ostrich plume* and *Royal* are among the best) will gratefully fill some shady corner; edge them with a border of *Viola cucullata* to complete their effect.

A few specific suggestions for these close-to-the-house beds are: a gorgeous mass of marigolds in some hot, sunny corner; a bulb bed, with a background of vines, to be filled in later with annuals; and a row of rosy-flowered cosmos (always get the "summer" variety) for a piazza edge.

Window and Porch Boxes

Window and piazza boxes must be carefully planned with reference to size, soil, etc. It goes without saying that their color (green is usually the best) and that of the flowers planted in them should harmonize with the tones of the house exterior and the porch furnishings. Do not plan too small a box, lest evaporation be too rapid—8" to 10" wide and deep is the minimum. Put a layer of some

(Continued on page 66)

Another geranium and vinca effect, with sweet alyssum to fill in here and there. The box is of white painted wood, set flush with the pillars



THE ART OF TEA IN A GARDEN

A WHOLE volume could be written on the nuances of drinking tea.

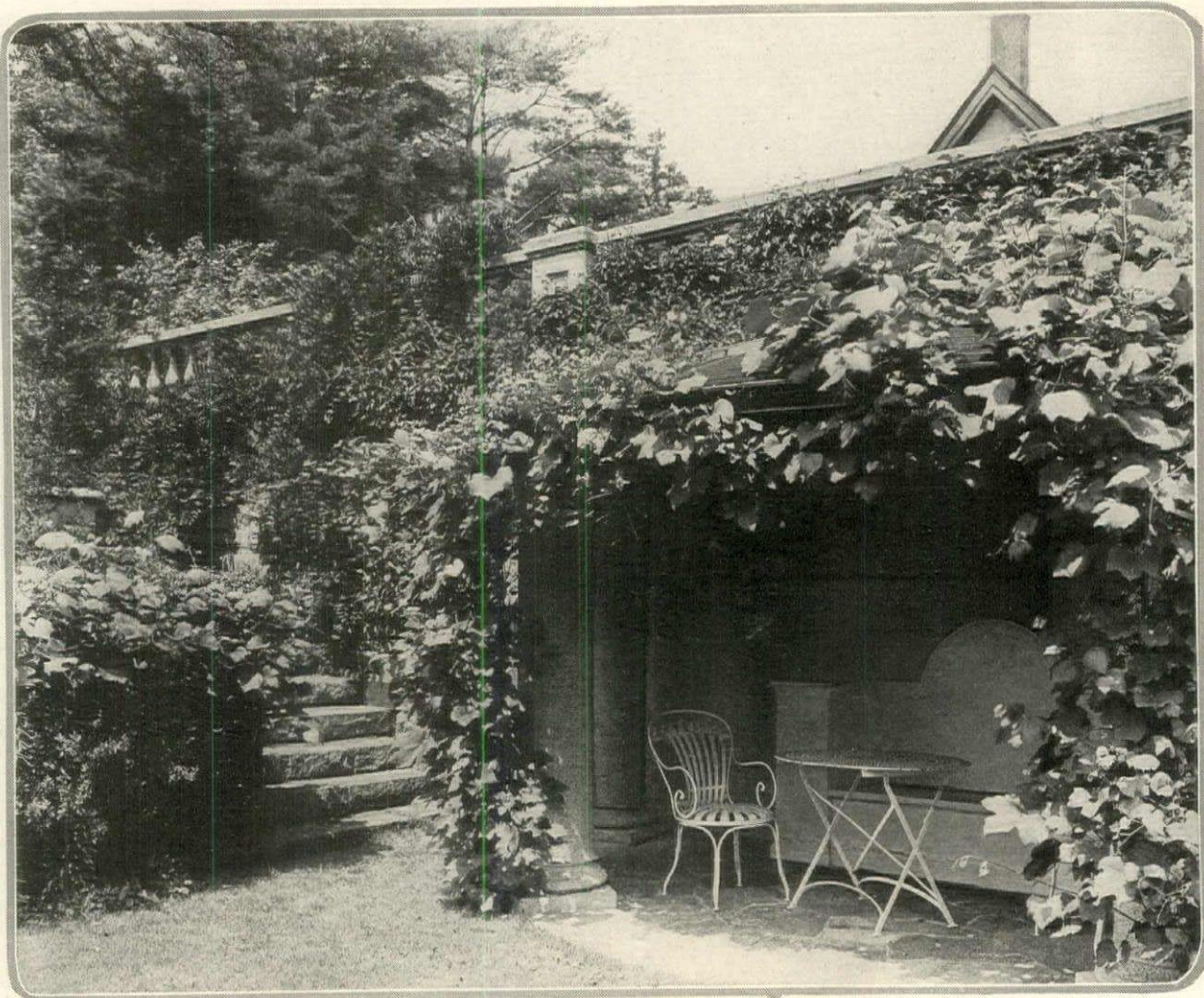
There is the contentment of tea in mid-winter, when one sits before a blazing fire and keeps the pot warm on the hob. There is the tea social, given in stately fashion, when many come, wearing their Sunday clothes, very stiff and formal, and one juggles tea dishes and tries to enjoy it. There is tea in the Russian manner, served from a samovar, drunk out of glasses, and accompanied by night-long conversation. There is tea on shipboard—that strong, black tea made by stewards who go down to the deep and served precariously when the long roll of the sea permits. There is also tea in a garden.

Next to having a garden, is the joy of having tea in a garden.

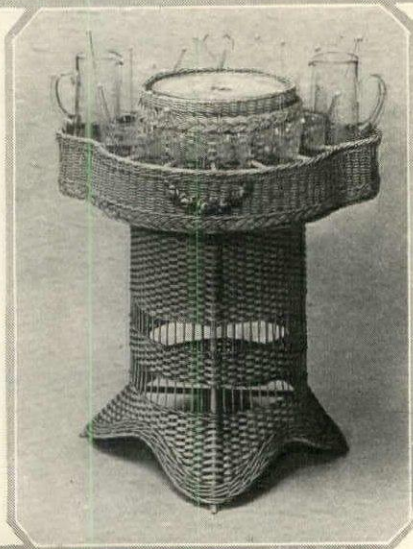
The ideal spot is the shadowy corner of an arbor looking out over close-cropped lawns and up the canyon of a path between towering blossoms. Here is quiet and the faint perfume of flowers. A bird calls. Bees hum expectantly over open blooms. The activities of Nature go on silently, insistently. . . . Then through this peace comes the tinkle of cup against saucer, and the melody of voices.

The setting must be right for the perfect tea in a garden. The mood must be right, too. But much of the mood depends upon the setting, and much of the setting upon the way the tea is served and the accessories that make it possible for the hostess to offer her guests the quiet pleasures of this al fresco hospitality. It is a matter of linen and glass, china and

(Continued on page 82)



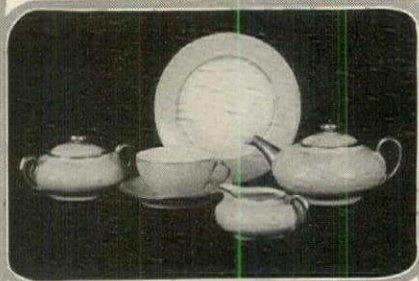
Mattie Edwards Hewitt



Enameled willow, iced tea stand, 28" high. \$35. With glasses, jug, etc. \$60

A quiet spot in a shadowy arbor is the ideal place for the garden tea—such as this in the garden of Mrs. F. M. Whitehouse, at Manchester, Mass. It is furnished with painted iron pieces and a broad garden bench

For the tête-a-tête tea, this little table can be set on the ground between the chairs. The legs fold under when you press the lever at each end. It comes painted or in mahogany. 29" long and 12" inches high. \$27



Limoges tea set in delicate blue or green with a fine gold band. Twenty-one pieces in the set. \$35

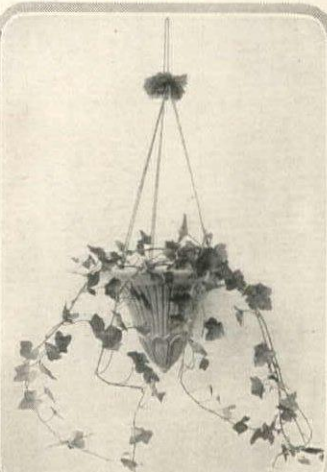
Willow tea cart with removable glass tray top, 18" long and 27" high, \$32.75. The muffin stand, 38" high, \$12.75. They come painted or enameled



SMALL ACCESSORIES for the COUNTRY HOUSE PORCH

*The Hanging Bowl for Flowers, The Bird Cage, The Fish Bowl
Add Amusing Interest*

For ivy or summer flowers comes this little old rose pottery bowl provided with black cords. It is 6½" in diameter, and may be had for \$8.50

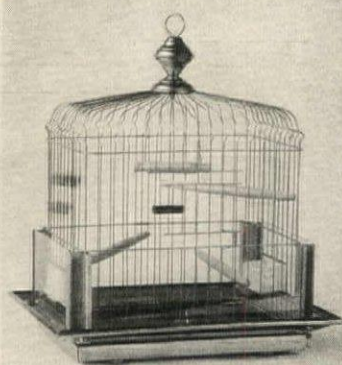


This graceful jade green pottery hanging basket is suspended by old-gold silk cords. The bowl is 11½" in diameter and 10" deep. \$15.50



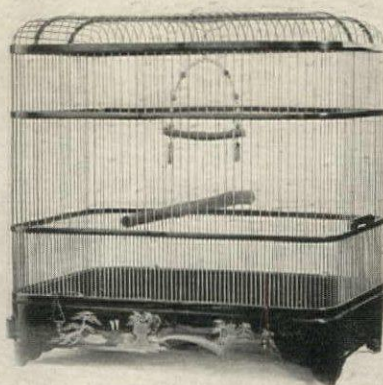
Mattie Edwards Hewitt

This gilded cage should suit the most fastidious bird, even though it costs only \$8.75. Glass sides and the sliding tray are conveniences



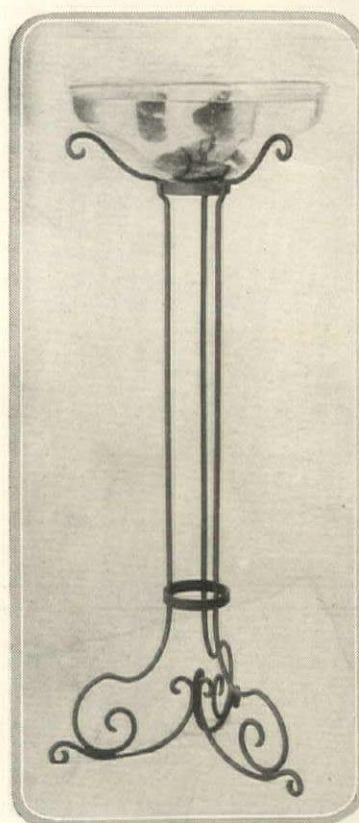
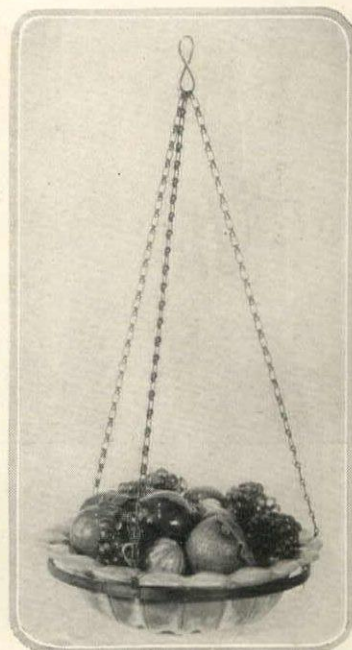
A porch can be anything you like to make it. Much of its charm will depend upon small accessories that give color and amusing interest to the more commonplace groups of wicker and reed

The yellow bamboo cage below has a black lacquer base and yellow pottery seed bowls. 17" long, 11" wide and 16" high. \$25



A fish bowl is always welcome. The wrought iron stand, 4' high, is \$25. Bowls vary in price. This opalescent bowl is \$27.50

Slender chains support this yellow pottery bowl filled with Venetian glass fruit. Holder, \$1.50. Bowl, \$15. Fruits, \$2.50 each



June

THE GARDENER'S CALENDAR

Sixth Month



Small "drills" for seed planting can be made with the point of a wooden label



Lime mixed with tobacco dust will help to check destructive grubs



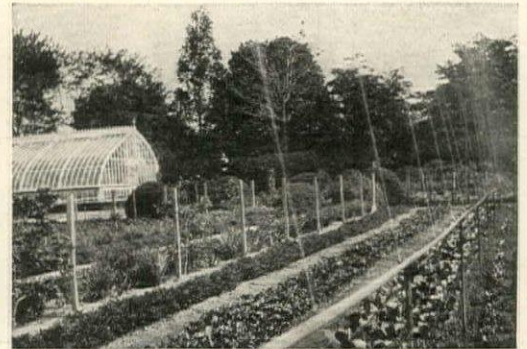
Keep the edges of the garden clean. Slovenly gardening breeds contempt



An unusual use of wistaria. Trained thus along a fence, it makes a striking display, first with its flowers and later in the season with its leaves



For large lawns, the motor mower is the thing. Several owners can club together in the purchase of one, using it alternately and sharing the upkeep



You may be tired of hearing about overhead irrigation systems, but their advantages in maintaining a good garden are so many that we urge you again to install one

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p><i>Willows whiten, aspens quiver, Little breezes dusk and shiver Thro' the wave that runs for ever By the island in the river Flowing down to Camelot. —Tennyson</i></p>		<p>1. Sow now kale, Brussels sprouts, cabbage, celery and cauliflower. These when large enough to handle should be transplanted into other beds and set about 4" apart. From here they can be moved into the garden later.</p>	<p>2. Before applying a mulch to the strawberries to protect the fruit from dirt it is a good practice to give the plants an application of strong liquid food. This will greatly increase the size of the maturing berries.</p>	<p>3. Do not neglect to spray the fruit trees when they are in flower, using a combination of Bordeaux mixture and arsenate of lead. Spray thoroughly from different angles. This will destroy the many harmful insects.</p>	<p>4. A top dressing applied to the lawn now will encourage root action that will help the grass to resist the dry weather sure to come later in the season. Sheep manure, bone meal or wood ashes are excellent materials to use.</p>	<p>5. Do not omit spraying the potatoes with arsenate of lead at the first appearance of the potato beetle. Hilling the potatoes when they are in flower is advisable. At this stage the young tubers are forming.</p>
<p>6. Look out for rose bugs. Go over the plants each day with a small can of kerosene, shaking the flowers over the can and causing the insects to fall into the kerosene. This will destroy them quickly and effectively.</p>	<p>7. The climbing roses should be looked over carefully and any heavy, robust new growth should be tied into proper position. Pruning should be deferred until they have finished flowering, when the old wood is cut.</p>	<p>8. If they have finished flowering, the early spring shrubs such as forsythia, deutzia, etc., should be pruned. The best method is to cut out entirely several of the very old branches. By pruning now no flowers will be sacrificed.</p>	<p>9. Don't neglect to keep up the sowings in the vegetable garden. Corn, beans and cucumbers should be sown twice this month. Inter-cropping may be resorted to in many cases with the purpose of increasing the yield.</p>	<p>10. Tomatoes, cucumbers and melons, as well as other garden products that are subject to blight, should be sprayed at bi-weekly periods with Bordeaux mixture. Leaves that are affected should be removed at once.</p>	<p>11. Fruit trees that have reached the producing stage should be sprayed regularly with Bordeaux mixture. This protects the fruit from the parasites and fungi. Successive generations must be destroyed as they hatch.</p>	<p>12. All the hedge cutting should be done now. Frequent trimming is required in order to avoid making a number of unsightly voids. Hedges that have been neglected for some time may be improved by tying in shape before cutting.</p>
<p>13. It is a good plan to go over the tomato plants, reducing the quantity of unproductive vines and supporting those left to carry the crop. It matters little what system is employed to keep the fruit supported.</p>	<p>14. Care should be taken with all newly planted hardy stock that it be not allowed to suffer for lack of water. Thorough soaking of the ground—not a mere sprinkling—followed by a heavy mulch is needed.</p>	<p>15. One of the essentials in producing good fruit is the proper thinning of the crop. The trees should be gone over carefully now, reducing the quantity of the fruit by about one-half. Larger and better fruit will be the result.</p>	<p>16. Onion maggots are very destructive at this season of the year. It is good practice to top dress the soil thoroughly with soot to keep them in check. Thorough attention in this matter will be well repaid by a better crop.</p>	<p>17. Now is the time to stop using the asparagus, as there are other vegetables available now to take its place. Keep the asparagus dusted during the summer with a poison to destroy the asparagus beetle.</p>	<p>18. Do not neglect to work the garden soil deeply and often. This not only keeps the weeds in check, but preserves the soil moisture for the use of the plants. If this is not done the moisture from the soil will quickly evaporate.</p>	<p>19. Tall flowers such as hollyhocks, delphiniums, helianthus, etc., should be supported before any damage is done by storms and heavy winds. Proper stakes should be put in and the plants can be tied in to them.</p>
<p>20. The flower garden should be looked over and any dry stalks should be removed. Plants that bloom throughout the entire season should be top-dressed occasionally with some good fertilizer to maintain vigor.</p>	<p>21. It is good practice to go over the bedding plants, pinching the tips of their growth frequently. This will cause them to become more sturdy and to develop more quickly and in better form. Only the tips need removal.</p>	<p>22. Be sure you keep the lima beans and peas properly supported; the peas by staking and the limas by tying in to their poles. Bush limas should be supported by small pea brush placed in the row. Such attention repays.</p>	<p>23. Thinning out all the crops in the garden is advisable. This should be done when the plants are small and before the roots are interlocked, or numerous desirable plants will be removed. Water well before lifting.</p>	<p>24. Don't neglect to soak the soil thoroughly when it is necessary to resort to artificial watering. Evenings or early mornings are the best time for this work. Cultivation should follow so as to re-establish the dust mulch.</p>	<p>25. Azaleas, genistas, acacias, etc., should be plunged in beds out of doors, where they can be well protected with water and sprayed. These plants will be making growth at this time and forming next year's buds.</p>	<p>26. Carnations in the field which are intended for planting out in greenhouses for bloom next winter should be sprayed occasionally with Bordeaux mixture if there is any indication of rust. This will make much difference later.</p>
<p>27. Keep a sharp lookout for aphids of all kinds if the weather is at all dry. If the plants are infested spray them for three successive evenings with a reliable tobacco solution. Be sure the spray reaches the undersides.</p>	<p>28. It is advisable at this time to take large quantities of chrysanthemum cuttings. These if rooted now will make fine plants for 6" or 7" pots, or when bedded out will make stems about 3' long with good sized flowers.</p>	<p>29. Crops such as potatoes, celery, tomatoes, etc., will be improved by mild applications of fertilizer. Scatter the fertilizer on the ground around the stems of the plants, working it well into the soil with a hoe.</p>	<p>30. Lettuce will frequently run to seed at this season of the year. Boards or other covering material placed over the plants will tend to reduce the loss from this source. Remove all such covering during wet spells.</p>	<p>This Calendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.</p>		
<p><i>L</i>IZA'S sister Elviry she come East from Iowa las' week with her daughter, an' they're stayin' with us fer a spell. Elviry's a nice, motherly sort o' woman, but it's the little girl that takes me most. Purty, yeller-haired little thing, blind since she was two years old—scarlet fever, I think it was. She's twelve now, an' sunny tempered as a trout in May. It kinder ketches ye 'round the throat to watch her playin' in the garden, loosenin' up the soil 'round the rose bushes er tyin' up the lima beans like I showed her how to do. Seems like she allus has to be busy at somethin', workin' with her hands an' singin'. They sorter takes the place o' eyes fer her, them hands, feelin', runnin' light an' easy over ev'rythin' she comes to—I wonder sometimes if she don't know better what things is like than us who can see. One day she found that the lilac flowers was open—traced 'em by their perfume, mebbe—an' her face all lighted up from inside, kinder, as she took one o' the big clusters in her hands an' laid her cheek ag'in it. I'm right glad she's goin' to be here all summer, 'cause my flowers seem to mean a lot to her.</p> <p>—Old Doc Lemmon</p>						



Keep the corn hilled to promote good root growth and prevent damage



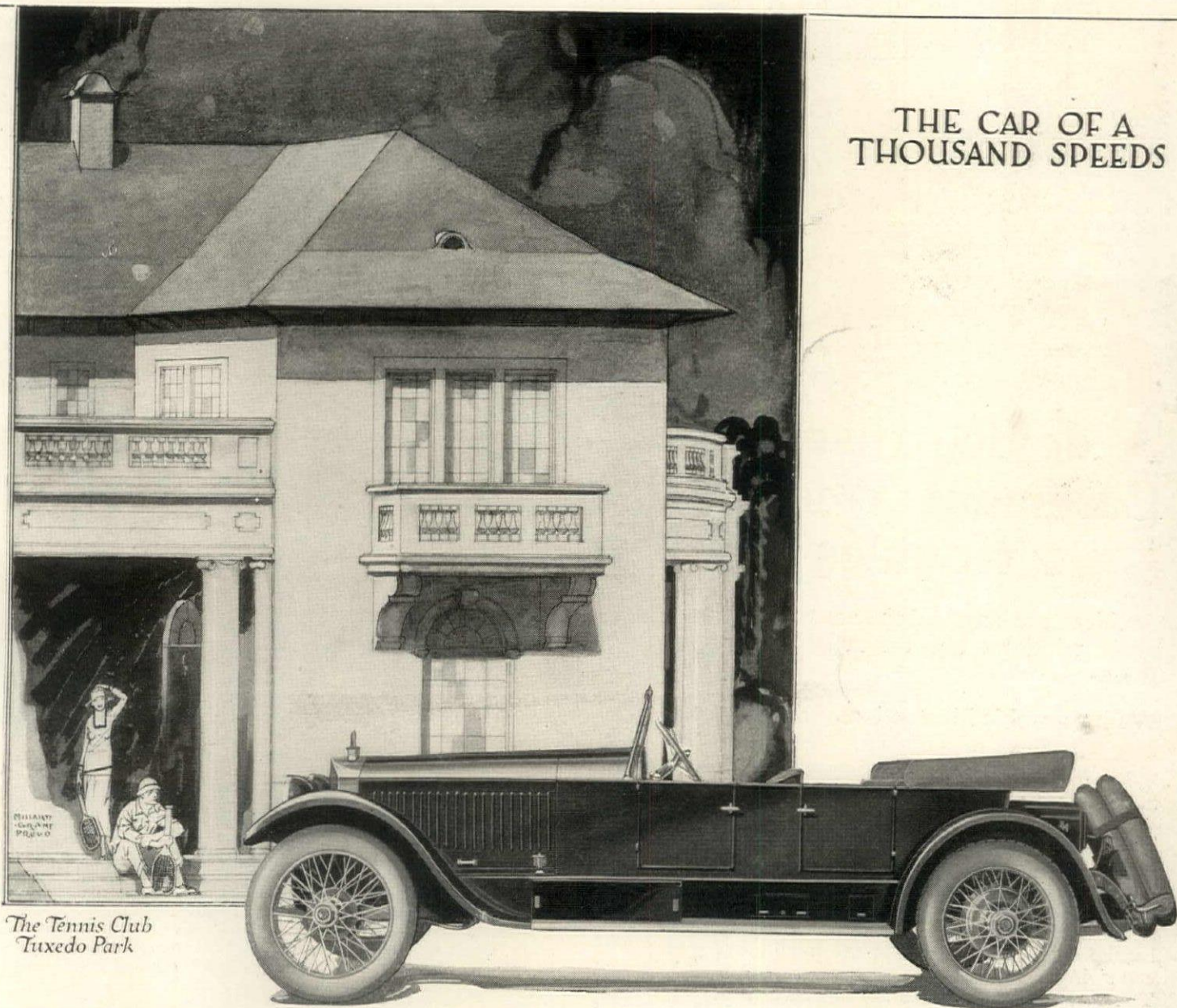
When gathering beets, loosen the roots with the fingers as you pull



Lima beans should be tied to the poles to give them the proper start

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Window Boxes and Veranda Vines

(Continued from page 61)



A device that ends Casement Window troubles

Architects are agreed that outswung casement windows are an artistic triumph. But—

Well, a graphic illustration of the old troubles is to have all your casement windows open when a storm is approaching. How are you going to close them?

The Monarch Control-Lock for outswung casement windows is a simple and sturdy piece of hardware by which you control the sash with an ornamental little handle on the inside. The sash is locked in any position simply by turning the handle down. Merely raise the handle and you can swing the sash as easily as you would a door. The screen and draperies are not disturbed.

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St. Louis, U. S. A.

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MONARCH

CASEMENT WINDOW HARDWARE

sort of drainage at the bottom and make the earth rich. Garden loam and that from the bottom of the compost heap, mixed with one-fourth to one-third of its bulk of well rotted cow or sheep manure and a little sand, will be right. If the box is to stand on a piazza railing, rest it on thin cleats to avoid rotting the wood; or set it outside, on brackets. Keep well watered, especially after the plants fill in and begin to bloom. If possible, water occasionally with a little weak liquid manure during the latter part of the summer.

Plant Combinations

Free blooming geraniums of the right color for your house, and the trailing vinca, make one of the prettiest combinations, although not unique. Keep the vincas from year to year, to save expense; they are very pretty in the house, if you have room, or you can make arrangements with some greenhouse to keep them over the winter for you. Geraniums had better be newly purchased each year, as it takes the old ones, which have to be cut back, so long to present a good spring appearance. Free-growing and blooming tender annual vines, like nasturtiums, are charming if their color is harmonious with the house.

We used to grow old-fashioned Madeira vine in our boxes and vases, housing the bulbs from year to year, as well as a charming, very rapidly growing delicate vine with feathery yellow blossoms, called German ivy. Wandering Jew is a rapid grower which is perennially useful. The ivy geranium combines the beauty of both geraniums and vines, and is one of the best plants to use in piazza and window boxes. With all of these it is best to give some thought to original selection and effective combinations, and not try to crowd too many varieties promiscuously; be sure to plant the vines very liberally, as this makes for grace and beauty.

Petunias are lovely for veranda boxes, especially the pink sorts. Rosy Dawn is an excellent variety. Here, as in most close-to-the-house planting, be sure to use white flowers freely, as they harmonize with anything.

Veranda Box Combinations

A few effective veranda box combinations would be: vinca or German ivy, Rosy Dawn petunias, ageratum and feverfew or sweet alyssum; vines as above, Gloire de Chatelaine or Vernon begonia, blue lobelia, double white pe-

tunia; nasturtiums, a few vincas to help avoid later shabbiness, lemon verbenas at ends and middle, and white feverfew or double or fringed white petunias, filled in with sweet alyssum or candytuft.

Other Plants

Other plants suitable for these gardenettes are cigar plant, fuchsia, heliotrope (if there is plenty of sun), and sweet scented geraniums for greenery. Often the common annuals may be introduced with good effect; select those having a fairly long blooming season, such as *Phlox Drummondii*, stocks, snapdragon, and verbenas, especially in pink and white. Pansies are pretty for early in the season, and they may be lifted out later and their places filled with other things.

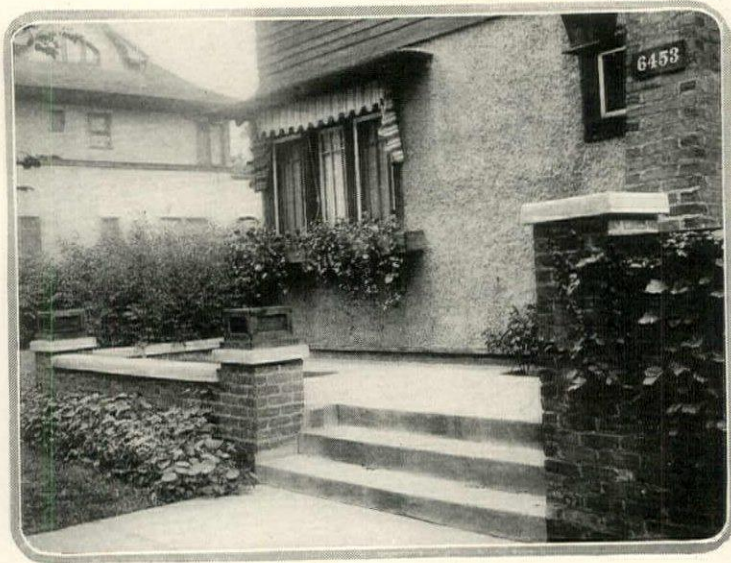
If your boxes must occupy a shady place, you may use vinca, Wandering Jew and English ivy for vines; and the "Dusty Miller", ferns, palms and many foliage plants, including the begonias mentioned above and the tuberous-rooted varieties. Lobelias and pansies may be set for color, to bloom as long as possible; the former will last a long time.

A graceful and useful addition to your box will be two or three well grown plants of parsley, which you may clip for culinary purposes. If you are a city dweller, add also a root of chives.

Take the best of care of the dwellers in your window boxes. Keep them well watered, and fertilize the soil after the season has advanced. Even one drying up will do irreparable damage. Keep an old kitchen fork in the box, and "scratch around" frequently, loosening the hard soil. Remove all withered blossoms and leaves, both for present appearance and to assist continuous bloom. Use a watering pot if possible, to keep the leaves and flowers free from dust.

Winter Arrangements

When frosts come and the summer glory of the boxes has passed, pull out the roots and refill with tiny pines, junipers and cedars, with running evergreen for vines. There are nursery concerns which make a specialty of growing these little trees and shipping them in excellent condition, so that when you receive them they are ready for planting. Even if sprigs or branches are used instead of the rooted little trees, the boxes will supply attractive greenery for a long time.



German ivy, pansies and begonia in the window box, ampelopsis and geraniums against the brickwork, and cut-out places in the floor for other plants—limited space well used

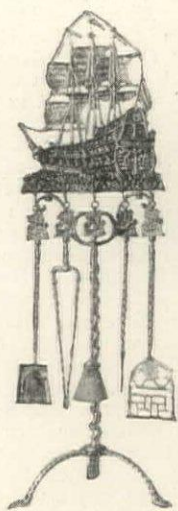
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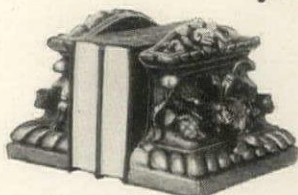
THERE is no room in any country home for which Ovington's has not some charming suggestion. Long practice makes perfect and Ovington's has made a practice for seventy years of showing only

things of good looks and solid value.

You may order from this page with the assurance that you will have by mail the same courteous attention you would receive in person at the shop.



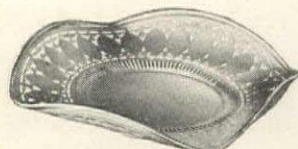
1564—Table lamp finished in polychrome and gold or black and gold, 24 in. high. The parchment shade has an antique tan background with a blue, green or black band. Shade 18 in. in dia. Complete \$20



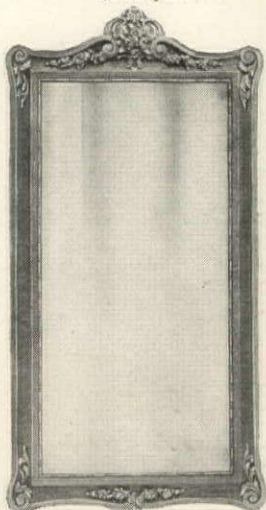
1393—Bookends in heavy carved fruit and flower design, polychrome finish. \$6.00 pair



1452—Breakfast set in yellow, blue or orange lustre. Complete with tray \$35.00+



1474—A Sheffield cake dish or server in finely pierced design, bright finish, 9 in. square. \$5.00



1498—This handsome mirror has a carved design frame with a brown inlay border between antique gold and flowered top and bottom in polychrome. 18 1/4 in. wide and 35 1/2 in. long. \$25.00



1553—A Lenox china salad set in "Ming" pattern consisting of a salad bowl 10 1/2 in. in dia. and six salad plates. Price of set including wooden fork and spoon, \$22.00



1443—This pearl green lustre glass refreshment set consists of jug, six glasses, six glass spoon straws, and wicker tray, and is priced at \$12.50



1544—Pedestal picture frame finished in brown stipple and burnished gold. Size 8 in. x 10 in. Price \$6.50



1442—This handsome nest of tables is made of mahogany and glass tops. The largest table is 25 in. high and has a top 14 in. wide x 20 in. long. \$40. The same set in a smaller size, measuring 23 in. high, top 12 in. by 15 in. \$35

Collecting Old-Time Garden Books

(Continued from page 35)

tematic garden manual, which is not so very systematic after all! John Reid's *The Scots Gardener* (1683) seems to be the forerunner of the regional garden books and *A Garden of All Sorts of Pleasant Flowers, Which Our English Air Will Permit to be Nursed Up*, by "John Parkenson, Apothecary of London", a folio of 1629 (a later edition is dated 1656), is representative of the early English works on gardening. This same author's *A Theatre of Plants* (1640) is a treasure in old-time garden literature not to be overlooked.

Those ancient garden tomes were often quaintly illustrated, many of them exquisitely. To have a copy of Crispin de Passe's *Hortus Floridus* (Utrecht, 1615) or his *Book of Beasts, Birds, Flowers, Fruits, etc.*, would be to court covetousness! Again, the title pages engraved for old garden books by William Marshall are a joy in themselves.

The old printed Herbals, French, Italian, Dutch and English will tempt the collector, but none of them so much as John Gerarde's *The Herbal*, or *General History of Plants*, a folio of 1597, and (as edited by Thomas Johnson) in editions dated 1633 and 1636, although it was preceded by *The Great Herbal* of 1516, *The Little Herbal* of 1525 and others.

Only a fortnight ago I heard of a copy of Francis Bacon's *Sylva Sylvarum*, almost at a to-be-given-away price, but alas! when I hastened to present myself as a buyer some other garden-lover had been before me. Why, I ask myself, did I wait until after luncheon to seek it out! One must take no risks when it comes to acquiring a "find"!

One cannot expect, of course, to find at every turn such rarities as the famous *Herbarius*, illustrated with numerous woodcuts of plants, printed at Passau by Johann Petrie in 1485. Even the \$500 asked by an English bookseller in war-time for it, is reasonable enough for a fine copy.

Early American garden literature has many items of collectors' interest. There is *Totter's Almanac* for South Carolina, 1752, containing a "Gardener's Kalendar" and following it come many such

Almanac items. Robert Squibbs' *Gardener's Kalendar* (Charleston, S. C., 1787) was probably the first regular American gardening book. Of course, there had been such works as John Allen's *The Husbandman's Guide* (Boston, 1712), but such books had to do with husbandry rather than with gardening. The American edition of Marshall's *Introduction to the Knowledge and Practice of Gardening* (Boston, 1799), was the second horticultural work printed in America, while *The American Gardener* (Washington) by John Gardiner and David Hepburn was the second indigenous one. Roland Green's *Treatise on the Cultivation of Flowers* (Boston, 1828) was the first American book wholly devoted to flowers and it was not until 1839 that a monograph on single flowers was printed in America—Edward Sayers' *Treatise on the Cultivation of the Dahlia and Cactus* (Boston).

But this is not to be a bibliography, dear reader—I leave that as a task for another. This little peep into the realm of old-time garden lore is merely intended to give you a glimpse of the fascination exercised by the garden books of Yesterday. You may seek in vain for *Aphorismæ Botanicae* by Gustav Herman Kehr, Tübingen, 1633, the *Treatise on Breadfruit* by Nascher, 1758, or books by Lorenz Wenceslas Kerckhove, Claus Kjoeping, Edouard Louis Mortier, Jacques du Vivier because the startling announcement has been made that these names, with five others, appearing gravely in a biographical work which had been accepted unchallenged until recently, were pure figments of the imagination, that such botanists had never lived and had never written the works accredited to them! Rainbows for chasing indeed!

But we shall not miss the fictitious while we have Master Gerarde, Francis Bacon, John Evelyn, Sir William Temple and Horace Walpole. And do not let us forget to go back to Bernard Palissy, to add to the other perennials of delight that we shall plant for the happy harvest of enjoyment we hope to gather in our Garden of Books.



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CATALOGUE

D'ARBRES, ARBUSTES

ET PLANTES HERBACÉES D'AMÉRIQUE,

Par M. YONG, Botaniste de Pensylvanie.

R. Barclay

Ce Catalogue est divisé en deux parties; la première contient les Plantes que M. Yong peut fournir aux Européens, soit en graines, soit en plants.

La seconde contient celles qu'on ne pourra se procurer, qu'en les demandant dans d'autres Provinces.



A PARIS,

De l'imprimerie de la V. HÉRISSENT, Imprimeur
du Cabinet du ROI, Maïson & Bâtimens
de SA MAJESTÉ.

M. DCC. LXXXIII.

See Page 59—No. 979

Title page of an early catalog of
plants, bearing the autograph of R.
Barclay

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ATLAS WHITE

On the Trail of the Highboy

(Continued from page 41)

The Best
of News!The Upholstery
of QualityCHASE
Leatherwove
MADE BY SANFORD MILLS
SANFORD, ME.

walnut veneer, the last named being sometimes very handsome.

In the earlier William and Mary highboys or chests of drawers we find these features: the top is still a straight cornice of heavy molding. Part way up a plinth divides the chest proper from the table part. Above this are three or four wide drawers, sometimes plain, sometimes ornamented with light or heavy moldings in panel and geometrical forms, each drawer front being often divided into two parts in this way. Drop handles continue and sometimes the key-plates are pierced. Beneath the plinth, in the table part, is a single wide drawer. Below this hangs a skirt or apron, cut up in the form of arches. The legs are typical of the period. There are usually six of them—four in front and two in back, showing the distinctive bell or inverted cup detail in the turning and with ball feet. Just above the feet are flat stretchers, cut out in scallops or in reversed curves.

Leg Variations

About 1700 we find the legs becoming somewhat more slender and the general effect lighter. The variations are becoming more numerous. As a rule, the top cornice is lighter, usually an ogee molding. A similar molding, reversed, forms the separating plinth. The top drawer has, in many cases, become two or three smaller drawers. Below the plinth there are now nearly always three drawers in place of one. They are in one tier, side by side, but the two outer ones are deeper than the middle one.

After 1700 the bell turning often gave place to a graceful trumpet form. Sometimes as many as five or six small drawers appeared in the table part, the top remaining about the same. Other forms of drawer pulls began to appear in place of the dew-drops. These highboys were often made of pine or white-wood, with the drawer fronts veneered in figured walnut.

Let us examine the William and Mary examples in this collection. The first shows the molding cornice and plinth, the scalloped apron, the typical bell turned legs, ball feet and scalloped under-bracing. All the drawers are single, including the lower one, but each is divided into two panels in geometrical molding designs reminiscent of the Jacobean. The second is plainer and lighter in effect, with two drawers at the top and three below the plinth. In the third we have the walnut veneer and a new form of drawer pull. The six legs have given place to four slenderer ones with turning, tending to the trumpet form, with crossed curved stretchers.

The Lowboy

The top part had now become so high that it was sometimes found inconvenient, so the dressing table or lowboy came into vogue during this William and Mary period. The style is very similar to that of the lower part of the highboy. The earliest ones had six and then four legs, with the bell turning, ball feet, and shaped stretchers; the scalloped apron, and one drawer followed by two or three.

So similar is the lowboy to the table part of the highboy, both in this and in the succeeding periods, that these highboy parts are sometimes palmed off on the unsuspecting as lowboys. But there is this difference: the height is different, and in the case of William and Mary examples, those having six legs and strong underbraces are usually parts of highboys, while those with four legs and no underbraces are surely lowboys. Lockwood is very clear on this point. He says: "The chest of drawers proper has usually four drawers, graduating in size from 7" to 4" in width; the section

above the fourth drawer is commonly divided into five drawers (he is now referring to the later period); a deep one, ornamented with the rising sun, with the space on each side of this equally divided into small drawers. The table part has a drawer running all the way across the top, and under this three deep drawers, the center one also having the rising sun. The large majority of lowboys offered for sale are the lower or table part of the highboys, and can be distinguished from the dressing table proper by their height and the more substantial make of the legs. The genuine lowboy seldom measures over 34" in height; the highboy table averages about 38".

The term highboy, derived from the French "hautbois", seems to have come in with the cabriole leg after 1710, though seldom used in the inventories of that day. However, the name has become so common and popular with us that it seems proper to use it.

The cabriole leg was an introduction of the Queen Anne period, but the cabriole highboy more properly belongs to the early Georgian period. This leg was long, slender, moderately curved and terminated in the round Dutch foot. There were now four legs in place of six. At first the stretcher was used in a modified form, but soon disappeared altogether. Until about 1720 the top underwent little change, retaining the straight cornice. A double-arched top is sometimes seen, but was evidently not common. Fanciful shapes in drawer pulls and escutcheons were used and acorn drops appeared on the aprons. Carving began to be employed, including fluted pilasters and the fan or sunburst. The lowboy followed the same style.

Walnut, pine, maple, and cherry were the woods commonly used, often with walnut veneering and sometimes japanned. The fashion of japanning was at its height about 1720.

Queen Anne Examples

Let us glance now at these Queen Anne examples. The highboy shows the typical cabriole legs and Dutch feet with the square tops. This is a japanned piece and shows a bit of the carving. Some of the drawer pulls and the acorn drops are missing. The lowboy is of a slightly later period, with the carving a little more elaborate and with the acorn drops below.

Somewhere between 1720 and 1730 the final touch of elegance was given to the highboy in the scroll, broken arch, or bonnet top, though flat tops continued to be made until about 1730. Flame-shaped finials were added and nearly always there was the sunburst carving between the two lower and the two upper drawers. An excellent example of this style is shown here. We find the four large drawers and two small ones in the upper part, the bonnet top and flame finials, the sunburst carving, the acorn drops and cabriole legs.

After 1740 or thereabouts, the highboy began to be built a little lower on its legs. The cabriole leg was more sharply bowed, and the ball-and-claw foot superseded the round Dutch foot. Mahogany had become the fashionable wood. An increased ornateness is to be observed in the example we have of this type.

Chippendale Influence

After 1750, with the growth of the Chippendale influence, this ornateness became more marked and the carving became more various. About this time, too, we have the so-called chest-on-chests of drawers—highboys with drawers reaching almost to the floor—commodious but somewhat cumbersome

(Continued on page 72)

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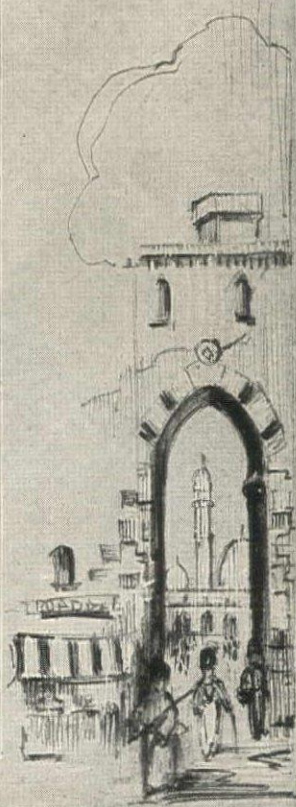
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EDWIN R. SWADACK

On the Trail of the Highboy

(Continued from page 70)

pieces, though often beautiful. Being so heavy and massive, they were made in two parts. There were three or four wide drawers in the lower part and usually five, slightly narrower, above. They stood on ogee bracket feet or dwarfed cabriole legs with ball-and-claw feet. They were made of mahogany and usually had the ornamental bonnet tops and finials, brass escutcheons, moldings, carvings, and sometimes fretted decorations. Both Chipendale and Heppelwhite designed chests-on-chests of this sort.

A variation of this style which appeared between 1750 and 1775 was the

block front. This form, probably of American origin, reached its highest development in Rhode Island. It was extremely decorative and is highly prized by American collectors. The block front is more commonly found on desks and secretaries, but was occasionally used on highboys and chests-on-chests.

By 1775 in England the highboy and chest-on-chest had become so tall and massive that they went out of popular favor. They continued popular here for ten or fifteen years longer, when we adopted the lower chests of drawers of Shearer, Heppelwhite, and Sheraton, which were later followed by the bureau.



A GARDEN in a BACK YARD

ELSA REHMANN

THIS is ever so small a garden, yet see how much has been made of it. An oval pool is set in an oval flower bed. Then there is a narrow grass border edged with box. Next is an oval path of broken stones. And all this is set inside a border full of flowers with cedars and flowering shrubs and vines as its frame.

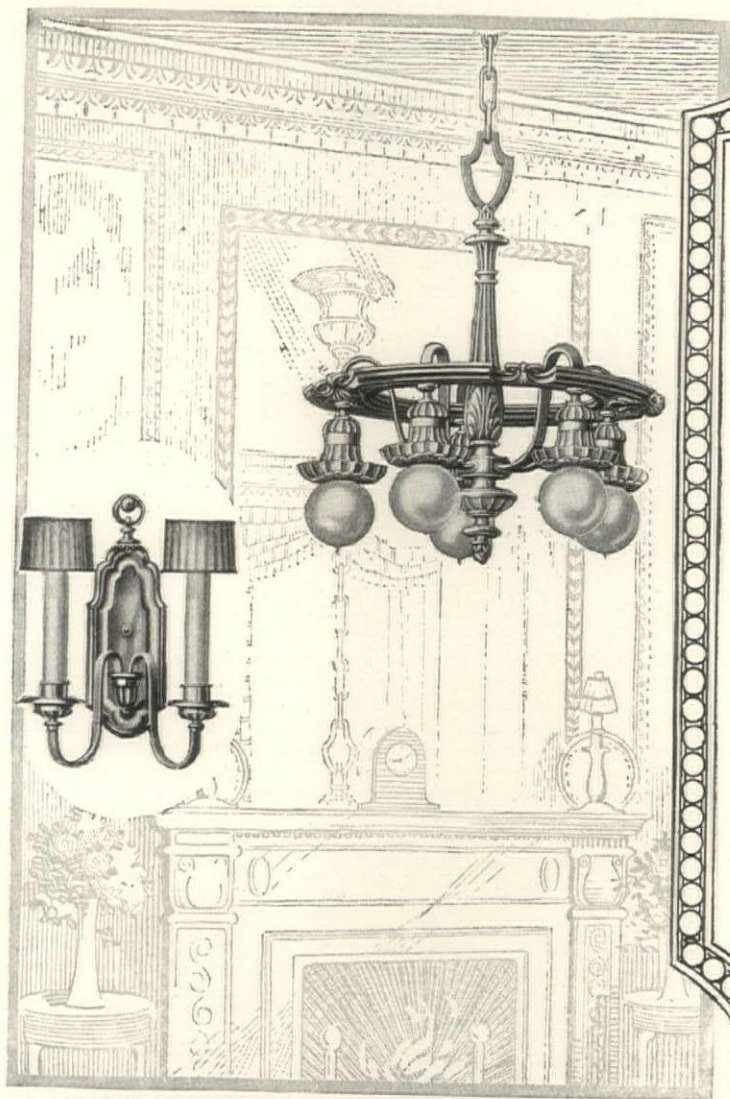
Think of having flowers all the time in such a tiny garden! In the little bed around the pool, for instance, purple hyacinths come out early in the spring. A little later there are lilac and purple tulips. All through the summer there is heliotrope in an all-over pattern and then late in the fall yellow chrysanthemums are set out in full bloom. The outer border begins its bloom even earlier with lilac and purple crocuses all around the edge of the path. A little later golden tuft and lilac creeping phlox spread their bloom over the stones, while daffodils come out like a rich band of golden bloom, with a few forsythia bushes, their leafless pendant branches full of golden bells, to repeat the springlike color in the background.

The little edging plants are in full bloom when the tulips raise up their yellow, lilac, bronze and purple cups. Gradually the scene changes. Phlox and golden tuft fade, the tulip cups fall, and in their place columbines in yellow and lilac shades are scattered lavishly through the border with here and there decorative clumps of iris in pale yellow, lilac-blue and purple. And there is a new edging plant, lilac-blue nepeta, to weave its delightful bloom into the gray of its foliage. At about this time, too, lilacs and wistarias are in flower and a few Harrison's yellow roses. In midsummer, while the house is closed, there is a lull in the bloom of the border, but later there are yellow snapdragons and gladiolus, lilac asters and buddleias, purple gladiolus and asters for the autumn effect.

The flowers come and go so magically, repeating again and again with ever a new variation the lovely color scheme of yellow, lilac and purple. Who would think that they all find room in such a tiny garden, and who would imagine that the garden is only a small backyard in the city?



This little backyard garden is planned to bloom in spring, early summer and fall, for in midsummer the house is closed. It was designed by Marian C. Coffin for Mrs. Otto Wittpenn, Jersey City, N.J.



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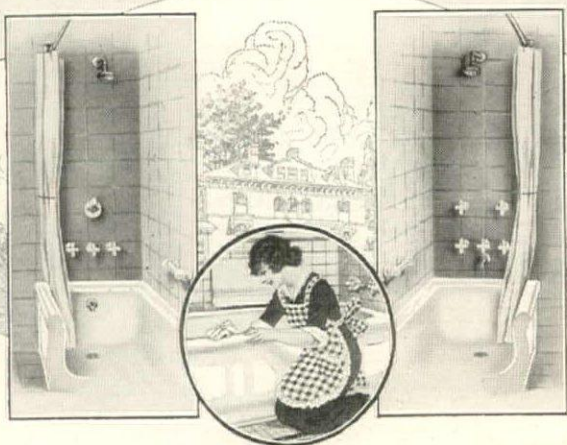
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THERE'S another point also worthy of mention. Porcelain is a heat resistant material, practically a non-conductor of heat or cold. Instead of having your nice hot bath become lukewarm from heat transmission through the sides, your "Tepeco" Porcelain Bath helps retain the temperature you wished.

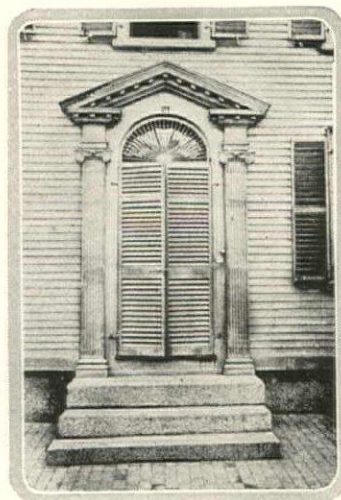
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Doorway to the Meek House, Salem, Mass. From The Colonial Architecture of Salem

A ROW of HOUSE & GARDEN BOOKS

INTERIOR decoration is one of those arts in which an understanding of the past is almost as necessary as an understanding of the present. Past customs created designs. Our present endeavor is to adapt those designs to the demands of modern life. Consequently no book on decoration can wholly ignore the history of furniture design, no book is complete unless that subject is succinctly explained. "The Practical Book of Interior Decoration" by H. D. Eberlein, Abbot McClure and E. S. Holloway, is an example of a complete exposition of the subject, past, present and future. It is also unusual in that it has written furniture history as it never was written before.

Hitherto we classed furniture designs into periods set within definite dates, which is the antiquated way of writing history. The authors of this book have written it according to the great tides of influences that flowed through France, Italy, Spain, Portugal and England and caused furniture design to change. These tides were the product of changing customs and manners. They are known as the Renaissance, the Baroque, the Rococo and the Neo-Classic. These four form the basis of all furniture and decoration design. Their combination is also the basis for future decoration, according to the authors.

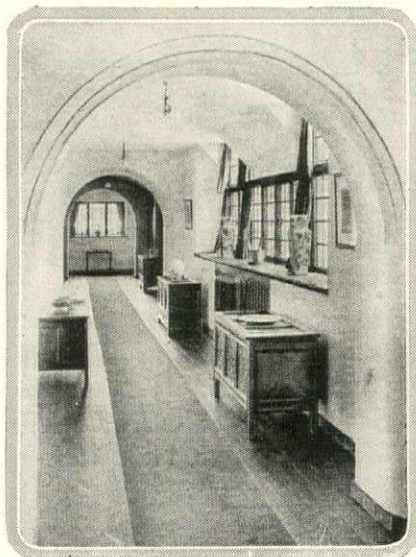
The book falls into three parts: (1) Histories of interior decoration in France, England, Italy and Spain since the 16th Century, showing how the Renaissance, Baroque, Rococo and Neo-Classic influences were expressed in each country; (2) A practical explanation of interior decoration for modern homes, based on the precedent of the past; (3) The decoration of the future—a style that adheres to no special period, de-

sign or nation, but combines all of them in such measure that harmony and livableness result. In each era the authors consider the architectural background of the room, give a summary of the principal furniture, hangings, rugs, materials, accessories and arrangement. In the two practical sections they give a very clear explanation of the use of color and the making of a color scheme; how to select finishes for walls and floors; the curtaining of windows; rugs; lighting fixtures and their location; and the arrangement of furniture in the room to conform with modern living requirements. Much of the material is tabulated so that the reader, having finished the detached explanation, has a chart to follow in applying the principles to her own room.

The final section—the inter-period, international style of decoration—is a commendable effort to make for American houses a distinctive style. The best of the past is chosen. Its use is amply explained. The result is a sensible, sane interior, fitting for modern life and meeting its current needs.

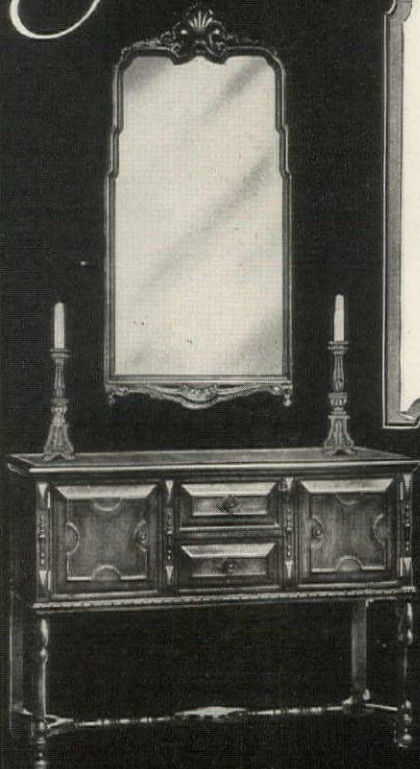
"The Practical Book of Interior Decoration" tells the story of furnishing in a new way. It is written for the layman as well as the professional decorator and architect, and it has accomplished what other volumes on the subject have failed to do—give a complete story. A large book, with over four hundred text pages and one hundred and seventy-three plates of halftone and line illustrations, it is a weighty volume that should be consulted and read well before one attempts decorating. HOUSE & GARDEN readers will find here, in permanent and convenient form, much of the furniture history and

(Continued on page 76)



An English hall. From The Practical Book of Interior Decoration

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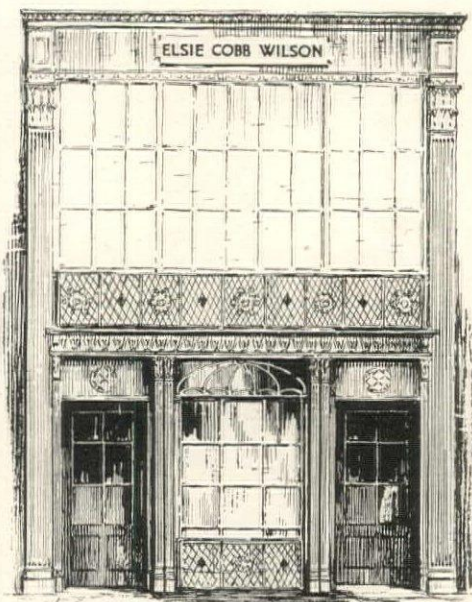


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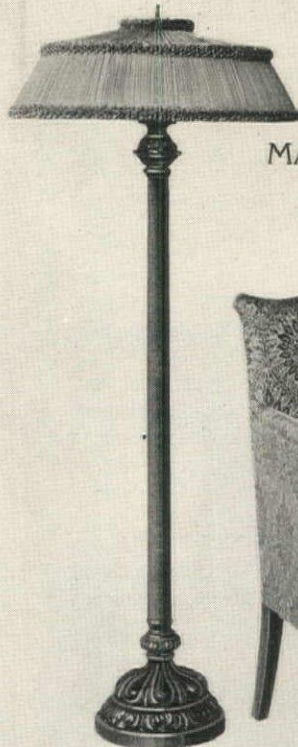
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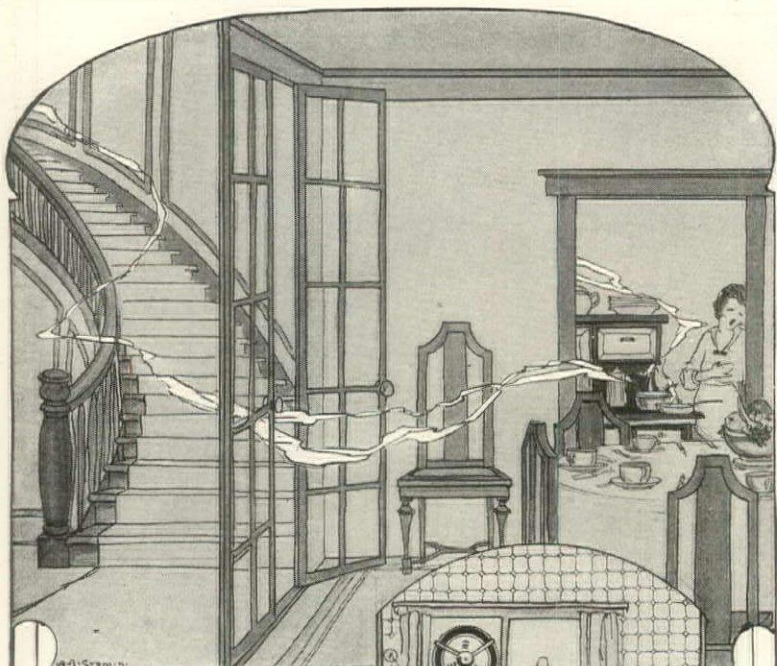
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A dining room in the modern style. From *The Practical Book of Interior Decoration*

A Row of House & Garden Books

(Continued from page 74)

decoration advice published in the magazine during the past five years.

The United States has now many architectural centers of which it can be justly proud. It has also a style of architecture which is a native product and which stands most typically for this country. That style is Colonial and its center is Salem, Mass. Nine out of every ten Colonial houses erected in America can be traced back to the work of those old New England carpenters and designers who made Salem an architectural glory and established a precedent for a livable and lasting architectural style.

In this volume, "The Colonial Architecture of Salem," by Frank Cousins and Phil M. Riley, each type of house is explained and pictured—the gable and peaked-roof house of the earliest days, the lean-to house, the gambrel-roof, the square, three-story wood and brick houses. In addition, the architectural detail is explained and pictured at length—doorways and porches, windows and window frames, interior wood finish, halls and stairways, and mantels and chimney pieces. The last two chapters consider the old public buildings of Salem and the new architecture which has sprung up in place of that which was destroyed in the fire of 1914. Fortunately these new buildings have followed the original precedents of the local historic designs.

The book is pleasantly written, full of instruction and historic fact, ample for the student of architectural design and invaluable to those who consider the building of a Colonial house. One hundred and twenty-seven halftone plates illustrate the book. It is a valuable addition to the literature of Colonial architecture.

"Old New England Doorways" by Albert G. Robinson, is a specialized study of one of the important architectural details for which New England is justly famous. The old carpenter-architect believed that the doorway made the house, and upon its design and construction he expended much affection, time and energy. Consequently the doors of Salem, Hadley, Billerica, Deerfield, Winsted, New Haven, Guilford, Middletown and other Massachusetts and Connecticut towns remain for future generations the ideal in measurement and detail. The first part of the book contains a charming appreciation of Colonial doors in general; the second part is a large collection showing several score doorways taken close up and showing details that the lover of the Colonial, the architect and the layman who plans to build will find invaluable.

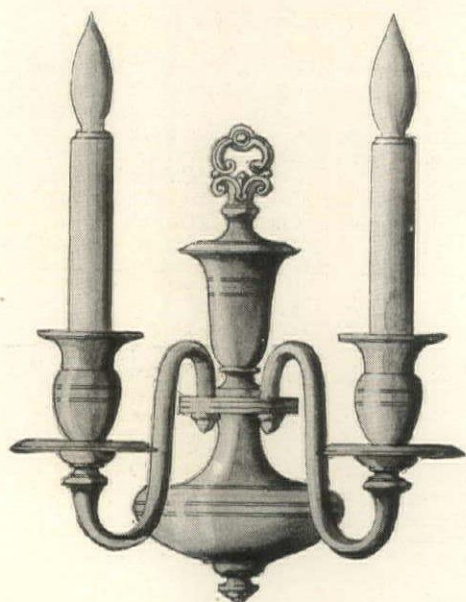
Among the other new architectural volumes on HOUSE & GARDEN's bookshelf are three from England—a new and enlarged edition of Lawrence Weaver's valuable work on cottages, called, "The Country Life Book of Cottages"; a second series of the same author's "Small Country Houses of Today"; a fourth and enlarged edition of Miss Jekyll's "Colour Schemes for The Flower Garden"; and a sixth and enlarged edition of Gordon Allen's popular handbook, "The Cheap Cottage and Small Houses—A Manual of Economical Building." Although written for and about English houses and gardens, each of these volumes contains excellent suggestions and valuable designs that can be adapted to American sites. Excellent illustrations and plans are shown in each.

First of the garden books this year, one we little expect to be surpassed, is by Gardner Teall, antique collector in general for HOUSE & GARDEN. It is called "A Little Garden the Year Round." Mr. Teall has been editor of HOUSE & GARDEN and "American Homes & Gardens," and contributed freely to their pages. His writings are known to a vast company of readers. And while he wields a facile pen on many subjects, whatever he writes has the authority, the practical help and the kindly inspiration which are the elements of his personality.

So here he has written of gardens—of their making and maintenance, of dahlias and cosmos, peonies, gladioli, bulbs, hyacinths, the Persian garden, the vegetable garden, the salad garden, vines, clematis, shrubs, evergreens, gardens and architecture, sundial mottoes and finally a monthly explanation of the work to do in the garden.

Now the author knows (as know all true gardeners) that half of gardens are made by dreaming and the other half by sweating. The one is no good without the other. Garden work is mere drudgery without the inspiration of flowers and the cleansing touch of the soil; inspiration is futile and flat unless one can crystallize it in budding branch and green sward. So he has compounded his book of these two elements—the practical and the inspirational. And he has made a book that will be a valuable *vade mecum* for the beginner and a cherished friend to those who know how to make and therefore love gardens.

The Practical Book of Interior Decoration. By Harold Donaldson Eberlein, Abbot McClure and Edward S. Holloway. J. L. Lippincott Co. \$7.50
(Continued on page 78)



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A Row of House & Garden Books

(Continued from page 76)

The Colonial Architecture of Salem House. By Gordon Allen. Charles By Frank Cousins and Phil M. Riley. Scribner's Sons. \$4.50.
 Little, Brown & Co. Small Country Houses of Today.
 Old New England Doorways. By Second Series. By Lawrence Weaver.
 Albert G. Robinson. Charles Scribner's Sons. \$12.00.
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 Scribner's Sons. \$4.00. A Little Garden The Year Round. By
 The Cheap Cottage and the Small Gardner Teall. E. P. Dutton. \$2.50.

Cannas to Brighten the Garden

(Continued from page 48)

flowers successively for many days. The only fault is that these panicles become ragged as the flowers fade but do not drop off—a fault which Antoine Wintzer, the canna wizard who has scored the greatest advances in this flower, is endeavoring to breed out of it. I have found it no great bother to spend ten minutes a day picking off the blooms which have done their attractive duty, meanwhile keenly enjoying the "close-up" of these striking subjects.

The development of the canna as a bloom producer has not been at the expense of its distinct and effective foliage. Indeed, the appearance of tropical richness has been increased by the breeding and crossing to which the family has been subjected. The bright and lively green which is normal has been varied in some varieties which show almost wholly a deep purplish foliage. To this foliage variation is added an almost equal variation in ultimate height, which in some sorts is less than 3', while others tower toward 6' in their stately showiness. It is the right use of these height and foliage differences as well as the arrangement of the flower color-effects which makes cannas very useful in a garden.

No other plant of easy culture is so promptly effective, I think. Setting out in rich soil the young plants received in late May or early June, or planting a little earlier the dormant roots, flowers will open in a few weeks, and those same plants will be increasingly effective until a positive frost nips them. In my latitude, fully four months of effect can be relied upon.

I have made evident my dislike of the formal beds in which cannas have been used to make a garden splash, not infrequently with an extra detriment in the way of an edging of coleus or some similar plant dear to the old-fashioned florist's ideals. There are locations in parks, in some great lawns, that may be proper for these beds—without the coleus, of course,—but I have seldom seen them. For one such place, a score will appear where cannas do their best garden duty in a border, preferably with a tree or deep foliage background. Planted in front of evergreens, they are particularly effective.

For example, place a dozen plants of the lovely scarlet President canna in an oblong clump where the evening sun strikes them at the edge of a woods-bordered lawn, and there will be nearly the same thrill of pleasure one experiences when the bright display of the wild cardinal flower is encountered at the line of the deep forest, far from any garden.

Or, let a few plants of Snow Queen canna, which mounts only to about 4', take an open sunny spot in a hedge

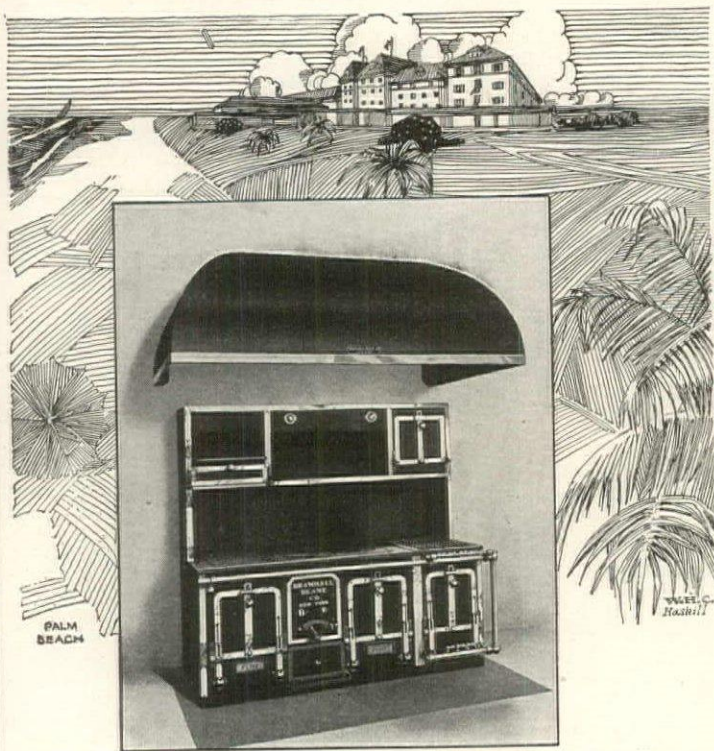
border, and the result will be entirely pleasing. The leaf-greens of the cannas are quite different from the average mature summer foliage hues, and they take the light to much advantage. With a little study of heights and colors, a border center, or a corner, may be given to a grouping of cannas that will be harmonious and attractive.

If varieties of yellow and scarlet are used in such a relation, the rather bare legs of the cannas may be screened with French marigolds in front. For the softer hues of pink and salmon, similar dwarf zinnias are a good footing. I have had pleasant results in a long border by planting the giant zinnias of proper hues right with the cannas. Another suitable edging or footing for the best of the cannas can be had if the blue and white ageratum are used.

These uses of cannas will suggest other dispositions to better gardeners, I am well aware. It is to promote adventuring in this excellent garden subject that I have thus written, and to remove the idea of coarseness so often associated with these flowers. It will be as well, also, to say that we are in America properly independent of Europe in the matter of cannas, for the productions of our own hybridizers are as good as any, if not entirely the best. The present effort is toward a branching habit in the plants, and there is also a hope for a really dwarf canna, not over 2' in height. The devoted Mr. Wintzer, who has worked with cannas for fully twenty years, sometimes manages two generations in a single year, in his development efforts.

Just a few words about canna culture may be in place. They are strong feeders, and need rich, friable, moist soil. After growth begins, they ought to have plenty of water, too, in the way of occasional thorough soaking rather than simple sprinkling. I know of no insect or fungous enemies to beset them, and therefore no spraying or dusting is part of their life round. Cannas are not hardy, and the roots will not stand hard freezing, but may readily be kept over winter in a dry cellar a little warmer than is good for potatoes. These roots will do well in their own soil, or in sand. Yet as they are cheap, and attain full beauty in a few weeks from planting, there is less inducement to keep them over.

Cannas ought not to be planted in the garden until the ground is warm, for they are truly tropical in inclination. Plant the sorts you like in a proper place, give them an occasional hearty drink, keep off the withered blooms to prevent seed formation, and they will surely and pleasurably brighten the garden.



Electric, Coal and Gas Combination Range in the Residence of Charles A. Munn, Jr., Palm Beach, Florida.
 Addison Mizner, Architect

In An Emergency

Your kitchen range should be ready to meet any emergency. Confine it to a single fuel and there is always a risk that some mishap will make it useless. The combination range has many advantages. It gives greatly increased capacity in case of necessity. If immediate heat is required, either electricity or gas will meet the need instantly without waste of fuel. Coal is always the "old reliable" usually preferred for general cooking.

Deane's French Range

Designed by the pioneer builders of highest-class, made-to-order residence ranges, will solve the problems peculiar to the home it must serve. Armco rust-resisting iron is used wherever possible, and, combined with the sturdiest type of construction, insures long life. Deane's French Range is the result of well over half a century of experience and is noted for quick firing, even heat distribution, minimum fuel consumption and uniformly satisfactory results under all conditions. It is made to burn any kind or combination of fuels desired. Because it is built better, it naturally costs more than an ordinary range.

The range illustrated is six feet long. The coal-burning section has one fire chamber equipped with Universal revolving grate, two large ovens with platform-drop doors and large surface cooking space. The gas section has three surface burners and oven. There is an electric broiler at the left end of the plate shelf and an electric roll-oven at the right, both capable of many other uses than their names imply. A mitred-corner French hood seven feet long draws cooking vapors through the ventilator into the flue.

Ask your architect to specify Deane's French Range and send for "The Heart of the Home," our portfolio of built-to-order residence ranges.

BRAMHALL, DEANE CO.
 263-265 West 36th St., New York, N.Y.





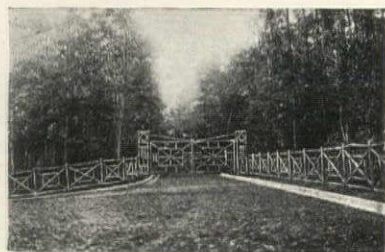
"WHITE HOUSE" Units—E. P. Charlton Residence, Westport Harbor, Mass.

The "WHITE HOUSE" Line

The last word in kitchen efficiency.
Steel Dressers white enameled.
 Manufactured in a **Unit System**.

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Trenton, New Jersey, U. S. A.

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Frost Proof—Underground



JOHN A. BROOKS MAIN OFFICE **DETROIT, MICH.**
 Penobscot Bldg.

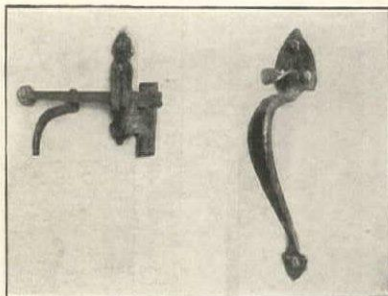
the W. Irving Forge. inc.



hand forged
 Colonial
 hardware.

TRADE MARK

W. IRVING means more than a Trade Mark—it is the name of the sentimentalist whose long study of Colonial Art in wrought iron has made possible this business.



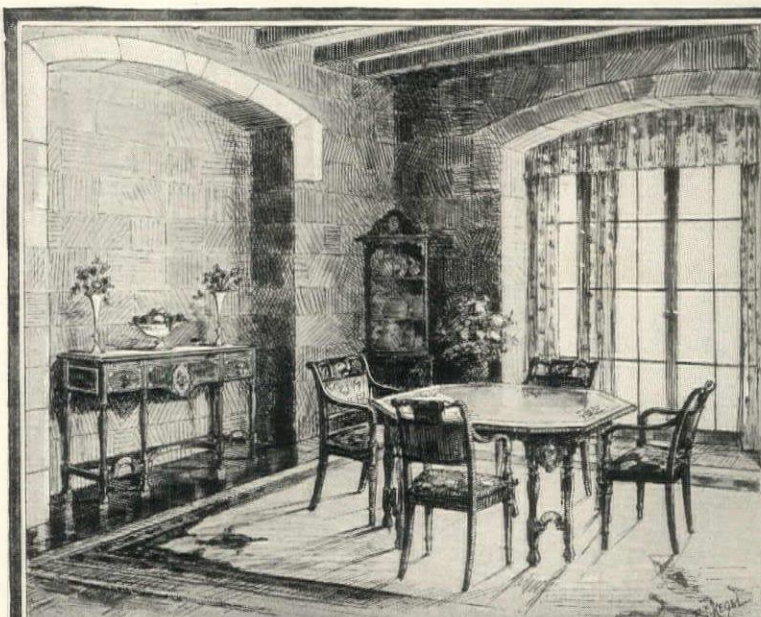
For years Mr. Irving has devoted much of his time to study and travel in original Colonial Colonies, collecting hand made work from the old forges. From every corner of New England and from the Old States of the South, he has slowly accumulated rare samples of Colonial Hardware, until his collection, housed here, comprises the largest and most interesting assortment of Colonial Hardware in the United States.

It is the W. IRVING collection which is every day the guide and pattern of our smiths in the faithful reproduction of these pieces which no machine can ever produce, and which are today bringing the very atmosphere of the Old Days to modern homes.

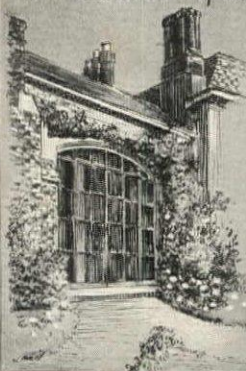
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The New Britain Tractor



A Compact, Portable Power Plant

Use your New Britain Tractor for silo filling. Run the feed mill with it. Let it operate your saw. Drive it, *under its own power*, to any part of your farm and put it to work.

It is a compact, portable power plant—a master at belt work.

Thousands of farmers, truck gardeners, seedsmen, nurserymen and estate owners can use one or more New Britain Tractors *profitably*.

In addition, it does every field job that you can ask of a horse—and does it *better and cheaper*.

The New Britain plows, harrows, drills, cultivates, weeds, pulverizes, covers, marks, sprays and does various kinds of hauling.

It is light, easy to handle—and extremely economical. No complicated controls. Cranks in front. All parts are easily accessible. Only the best materials are used throughout.

New Britain Tractors are built by the New Britain Machine Company, master builders of high grade machinery and precision tools for over thirty years. Two sizes are offered—meeting every requirement for a machine of this type.

Write for interesting booklet, telling you just how to apply the New Britain Tractor to the peculiar conditions of *your* particular farm.

The New Britain Machine Co.
New Britain, Conn.

Branch Offices at:

New York Philadelphia San Francisco Chicago Cleveland Detroit

BERTRAND H. FARR

AND ASSOCIATES OF THE

Wyomissing Nurseries Company

Invite the readers of this magazine to visit Wyomissing in early June to view the

Peonies and Irises

which will then be in the height of their glory.

June 3d to 7th are usually the best dates. However, the blooming season may vary slightly, therefore intending visitors should write to us the last week in May for information. We will then advise you of the most favorable date, and can make arrangements to meet you at the station in Reading, Pennsylvania.

If you cannot come, write me for a copy of the Seventh Edition of *Farr's Hardy Plant Specialties*, now in process, and which I hope to have completed the early part of June. This book describes my wonderful collection of Peonies and Irises, as well as other favorite perennials, shrubs and evergreens.

My special catalogue of Dutch Bulbs will be ready about the first of June and will be sent on request.

BERTRAND H. FARR

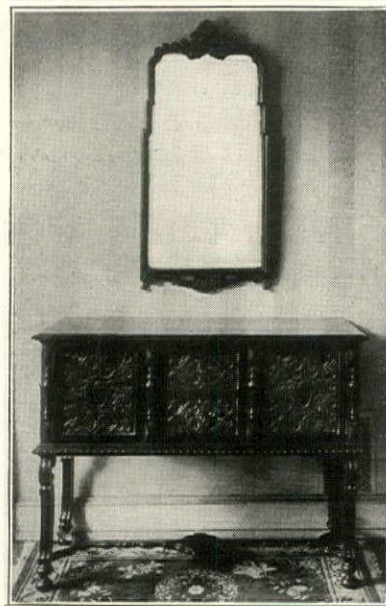
Wyomissing Nurseries Company

106 GARFIELD AVENUE, WYOMISSING, PENNA.

The annual meeting and exhibition of the American Peony Society will be held in the Hotel Berkshire, Reading, Penna., during the first few days of June. Write for the definite date.

VALIANT
ESTABLISHED 1874

Interior Decorations and Furnishings



An interestingly designed cabinet just received from our special order department. This piece is carved in walnut.

OUR BUSINESS MAKING HOMES OF HOUSES

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*The Vacuum Cup Tread is GUARANTEED
not to skid on wet, slippery pavements*



Mathews GARDEN-CRAFT

Out-Door Living Rooms

Arbors
Arches
Benches
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Chairs
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Seats
Swings
Tables
Trellises
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Woodwork

GARDEN-CRAFT is a key that unlocks the gate to new out-door delights. No longer need terrace, lawn, and garden furniture be frankly makeshift (or else require hurried moving when a storm-cloud shows in the sky). Using Garden-Craft you can furnish your particular share of the great out-doors with tables, chairs and benches, all as carefully designed and painstakingly fashioned as any interior furniture, and enjoy the satisfying assurance that exposure can do no more than attack the painted surface of the eternal swamp-cypress.

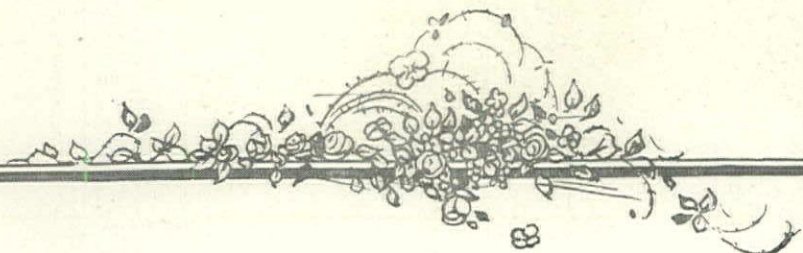
Write for name of nearest store displaying Garden-Craft. If 50 cents (stamps or coin) is enclosed we will forward 116 page Garden-Craft Handbook.

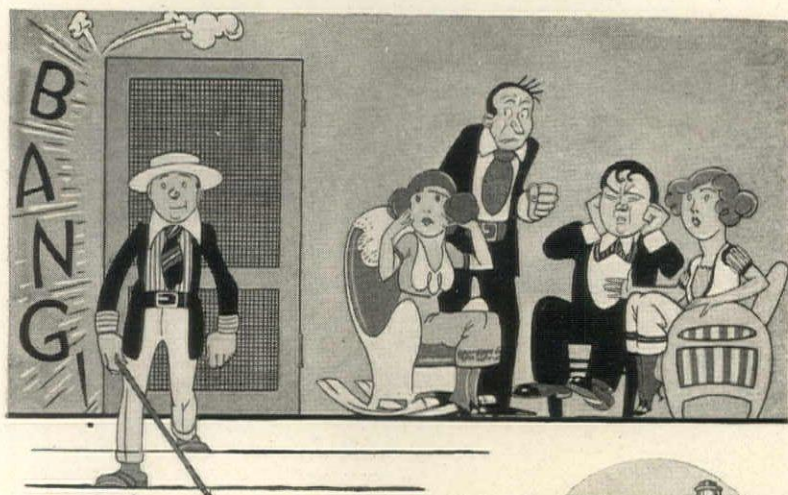
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Lakewood, Cleveland, Ohio

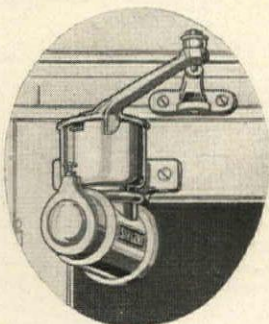
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NEW YORK CITY





Screen Door Music



Slam! Bang! Every time your screen door slams it leaves its imprint on your nervous system. Slam! Bang! All summer long. Day in, day out.

Don't go through this experience this summer. Treat your nerves right. Put a Sargent Noiseless Screen Door Closer on your doors and enjoy the quiet and calm of the drowsy summer evening.

Doors equipped with Sargent Noiseless Screen Door Closers shut quickly, gently and quietly, without rebound, which means longer life to doors, locks and hinges, more order and dignity in the home.

Sargent Screen Door Closers are easily attached. They are sturdy and dependable, like all Sargent Products.

If not at your hardware store, write us for descriptive folder and the name of our nearest dealer.

SARGENT & COMPANY
31 Water Street, New Haven, Conn.

SARGENT
LOCKS AND HARDWARE



Beautify Your Home Surroundings With

RUSTIC CEDAR FURNITURE

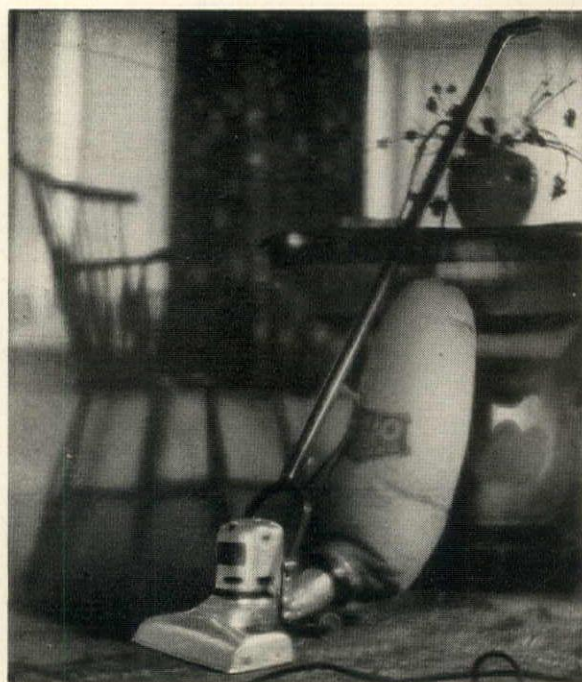
Summer Houses
Rustic Settees
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Send four cents for Illustrated Catalogue.

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Housekeeping the Greatest Business in the World

AMERICA'S housekeepers may well be proud of their profession; for housekeeping (domestic science) is the greatest of all industries. In the United States alone it employs 20,000,000 women and billions of dollars capital. Upon its management and operation depends the success of every other business in the land—national prosperity or national poverty.

Good housekeeping implies clean housekeeping—and domestic help was never so scarce as it is now. Fortunately, the experience of 400,000 women proves that a home of the ordinary size can be kept clean without the help of a maid but not without an OHIO-TUEC Electric Vacuum Cleaner.



"Cleans Without Beating and Pounding"

Look for the Red Band

THE UNITED ELECTRIC COMPANY, CANTON, OHIO
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*Residence of W. W. Orcutt, 403 So. Mariposa St., Los Angeles, Calif.
H. F. Dierker, Architect*

BAY STATE COATING *Brick and Cement*

A house takes its place in the front rank of beautiful homes after one or two applications of Bay State Brick and Cement Coating. And it protects as it beautifies. It waterproofs all walls of brick, cement or stucco. Rain can't beat through it. In white, and a large range of delightful tints. Let us send you a sample. Write for Booklet No. 20. It shows many Bay State Coated Homes.



THE BAY STATER

WADSWORTH, HOWLAND & CO., INC.

Paint and Varnish Makers

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1524 Chestnut St.



THE Poilu fought on his
"vin-ordinaire,"

The Tommy on his tea,
But the Doughboy had to
have his cigarette.

What he wanted was smoke,
and the round "canteen" cig-
arettes gave him plenty of it.

Captain X, upon his return
from "over there," suggested
that we make his favorite cig-
arette—PALL MALL—round
in shape.

Read the story of Captain X.

PALL MALL

FAMOUS CIGARETTES

Rounds

A loosely-rolled cigarette,
that does not have to be
tapped, squeezed or loosened
—with a free and easy
draught.

A cigarette made from the
famous PALL MALL blend
of 42 Turkish Tobaccos.

20 PALL MALL
ROUNDS (plain
ends) in the new
foil package ... 50^c

"THEY ARE GOOD TASTE"

PALL MALL (regular), plain or cork,
in boxes of 10, 50, 100, as usual



An iced tea set of crackle ware glass con-
sists of six glasses, jug and wicker tray. \$14

The Art of Tea In a Garden

(Continued from page 62)

silver! Its success depends upon such
ordinary things as convenient tea tables!

Whether it be a solitary tea,—cups
sipped between the pages of a book—
or tea with a group of friends, or even
the more elaborate lawn teas so popu-
lar in England, the first requisite is a
good tea table. The larger the com-
pany, the larger the table or number of
tables. Tea around a table is a pleasure,
but to sit stiffly on a garden bench and
balance cup and saucer and plate is an
abomination. Consequently, the hostess
should have a sufficiently large table at
which to place her guests, or plenty of
small tables. It should be light, easily
moved around, and, in its texture, have
an outdoor air.

The iron table shown on page 62 ap-
pears convenient, so does the little
painted table on that same page. The
latter is quite convenient. The legs
fold under when you press the lever at
each end. It comes in mahogany or
painted, and is 29" long and 12" high.
It can be set beside the garden chairs
for a tête-a-tête tea. Its price, \$27,
makes it quite attractive.

Another convenience is the white
enameled willow ice tea stand. The
middle compartment is for cracked ice
or ice cream. The rim holds twelve
glasses, two jugs and a sandwich plate.
This stand is only 28" high—a con-
venient size. Handles at either side
make the maid's work easy, and it can
be carried from the house, fully equipped,
without any trouble. Complete, with
twelve glasses, glass spoons and two
jugs, this stand is priced at \$60. The
stand alone comes at \$35.

The willow tea cart reduces serving
to a minimum of trouble. It has a re-
movable glass trap top 18" long by 27"
wide. The cart itself stands at 28" high.
It is priced at \$32.75. The muffin stand
beside it contains four removable plates.

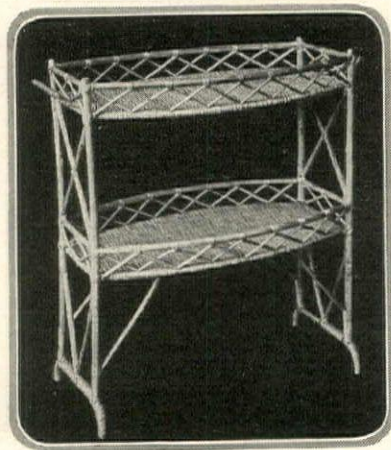
It is 38" high and comes for \$12.75.
These two pieces almost furnish the tea
house. At a slightly increased cost they
can be painted any color or shade to
harmonize with the other garden furni-
ture.

A four tea table, shown at the bot-
tom of this page, has an unusual but
convenient shape. It measures 28" high,
25" long and 16" wide. The price is
\$30. Handles on the ends make it
easy carrying.

Of the china to use for tea in a gar-
den come innumerable patterns. One
should choose her china according to
the guests and the occasion. Cups of
the picturesque Breton ware are often
available. There are also colorful sets
in Italian peasant design, crude in form
and decoration but pleasant to the eye
and entirely suitable for outdoor tea.
Or again one may prefer a plainer type.
The set shown on page 62 is Limoges
and comes from France. It is available
in either delicate blue or green and is
decorated with a fine gold line. There
are twenty-one pieces in the set. The
price, \$35, is attractive.

Tea drinkers fall into two classes—
those who prefer it hot and those who
prefer it iced. Iced tea is an American
drink and is a product of that school
of American gastronomy which has
taught the world the subtle values of
heat degrees in serving dishes. For-
eigners, the English especially, may
choose to stick by hot tea on hot days,
but Americans find peculiar pleasure in
taking their tea cold, and they have
created some interesting sets in which
to serve this drink.

One of the unusual iced tea sets be-
ing shown this spring is of crackle glass
ware. It consists of six glasses, a jug,
glass straws and a wicker tray which
has a cretonne bottom covered with
glass. It sells for \$14 complete.



Oblong willow
tea table, 28"
high. \$30

The Coldest Spots Are Warmest With Kelsey Health Heat

JUST naturally, where windows are, *there* are the coldest spots.

It's why most radiators are mostly put right in the way under windows.

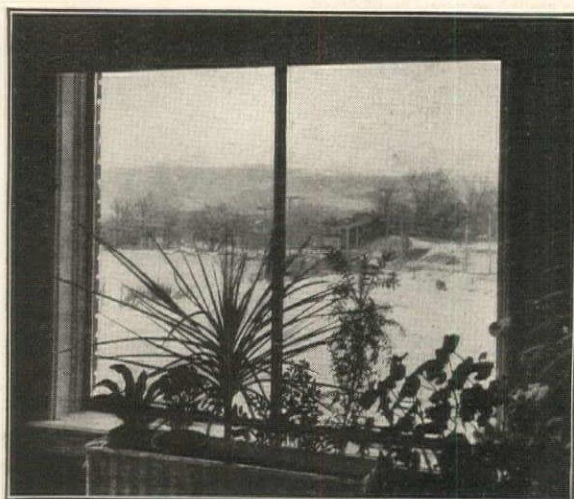
The Kelsey without any radiators will heat every part of the room equally.

You can sit by your windows on snowy, blowy days, with perfect comfort.

The floors will be warm for the baby.

None of that putting your feet on a hassock or foot stool.

But most peculiar of all, altho you will feel *contentedly comfort-*



If semi-tropical plants can thrive so by the window of a Kelsey Health Heated room, your entire heat comfort is surely assured.

able in a Kelsey Health Heated house, you will not feel the heat.

You won't feel it, because it is a fresh air heat that heats with freshly heated fresh air.

Fresh air that is circulated to every part of the room and every room in the house.

Clean, sweet oxygen filled air, automatically mixed with just the right healthful amount of moisture.

Plenty of air without drafts.

Ample heat without forcing the fire.

Keeps you healthy. Saves your coal. We can prove it. Send for all the facts.

New York Office
103-K Park Avenue

THE KELSEY
WARM AIR GENERATOR

237 James Street
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405-K P. O. Sq. Bldg.

The
Fire-Resistive
Wall

Brick for Economy

COMMON BRICK is the recognized material for substantial homes. Yet it now costs no more to build with brick, the most fire-resistive of all structures, than with materials which have always been designated as "cheapest". The upkeep cost is notably less.

BRICK for the Average Man's HOME, \$1

Shows 34 attractive houses from cozy Bungalows to 8-room Colonials,—all of the latest type of fire-resistive construction. Fine illustrations, floor plans, cost estimates. Working drawings available. Secure this book postpaid from the Secretary-Manager, or from the manufacturer in your locality who stamps his brick with the trademark below, which is your guarantee of quality.

This National Educational Campaign is sustained by The Common Brick Industry of America. Address, The Secretary-Manager, 1303 Schofield Bldg., Cleveland, Ohio.



Adam Thoroughgood House
Princess Anne Co. Va. Built 1640



The Common Brick mansion-house of a 3200 acre estate. Undoubtedly the first house in America to which silver was brought as a wedding present.

For Beauty with Economy
build with Common Brick

Greater Beauty
with Economy

"CREO-DIPT"
Stained Shingles

For a home exterior of infinite beauty and practicality, specify "Creo-Dipt" Stained Shingles which merit deepest approval also for their true first-cost and upkeep economy.

Each shingle is stained separately, uniformly and permanently one of 30 beautiful shades of red, brown, green, grey. Bundled ready to lay. Proof against dry-rot and weather.

For delightful suggestions, send today for Portfolio of Homes and Color Samples. Ask about "Creo-Dipt" Thatch Roofs; 24" Dixie White Side Walls.

Portfolio
of Homes



CREO-DIPT COMPANY, Inc.
1012 Oliver St., No. Tonawanda, N.Y.



Home of B. L. Taylor,
Glencoe, Ill. Arch.:
Robt. Seyfarth, Chicago.



Photograph shows Mr. R. E. Olds, the originator of the Ideal Power Lawn Mower, testing out one of the late models with riding trailer. This outfit with trailer makes the simplest, most practical and lowest priced riding power mower ever placed on the market.

Wherever there is grass to cut!

The Ideal does the work better and at less cost

Large, well kept grounds that have flower beds to care for, shrubbery to trim, grass to cut and sod to roll require constant attention. Keeping the grass cut and sod rolled is the hardest part of the job; and when the work is done with hand mowers and rollers it is the most costly part of the job.

As a consequence hand mowers are rapidly being discarded for power machines. And Ideal Power Lawn Mowers are receiving enthusiastic endorsement wherever they are used.

Private estates, public parks, hospitals, golf clubs, schools, colleges, ball parks, cemeteries, industrial plants and country clubs are all using the Ideal with marked success.

Advantages of the Ideal

The Ideal is a power mower and roller in one and the sod is rolled every time the grass is cut. This keeps it smooth, firm and free from bumps. The Ideal is scientifically designed to keep lawns in fine condition. The weight is just right for steady year around work.

The Mower has a thirty-inch cut and one man can easily mow four or five acres of grass per day at an operating expense of about fifty cents for fuel and oil.

Cuts Close to Walks, Trees and Shrubbery

Machine turns easily and will cut close up to walks, trees, flower beds, and shrubbery.

IDEAL POWER LAWN MOWER COMPANY

R. E. OLDS, Chairman

Lansing, Michigan

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Pittsburgh, 108-16 W. Park Way, N. S.
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Portland, 55 N. Front St.
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Cleveland, 1227 W. 9th St.
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New Orleans, La., 130 Comp St.
London, E. C., 63 Farringdon St.

IDEAL POWER LAWN MOWER



Does the work of

five hand mowers



Laying a flat piece in an ironing machine is made easy by the feed-board. Courtesy of the Hurley Manufacturing Co.

Saving Time on Tuesdays

(Continued from page 60)

In another machine the manufacturers use their patented gas burner of drilled holes and their air mixer as a talking point to afford a gas saving. Another claims that oiling is necessary only every six months.

The feed board is a requisite part which must be perfect. Lowering the feed board removes the roll from contact with the ironing surface in some machines. This is the same principle as putting the hand iron on the rest. At the same time the motion of the roll is automatically stopped, so that the goods can be withdrawn at any time. It also enables one to lay a folded piece or a number of them on and over the roll, and it insures a straight start at all times. On single or double thicknesses of goods the feedboard need not be lowered, as these will start in readily. This patented feature means safety to the operator and safety to the goods being ironed. The feedboard is the flat piece of board running the length of the machine over which the linen passes.

Some machines are advertised as having all gears enclosed and protected. This, of course, makes operation safer.

The swinging arms, two generally, provided for hanging linen on, are a convenient addition.

Good Points

In some cases the gas burner and the electric heat are divided in the center so that the burner can be used on warm work without scorching the unused part of the roll.

The machines should be so made that that they are comparatively easy to clean.

Lever is not quite as good as the automatic, adjustable feedboard, which insures ease of control. It is worked by raising and lowering. This brings the roll in contact with the ironing surface, the same principle as a hand iron is brought to and from its rest. The action also stops and starts the rotation of the roller. In other words, it is automatic and there is no possibility of the operator becoming confused at a critical moment. There are no levers to pull or switches to turn; the control is instinctive and always under the hands of the operator for instant use. Moreover, she can lay her work over the roll while idle, insuring a straight edge and start the work again at her convenience.

Ironing on these machines is done on the same principle as with a flat

iron, only instead of passing the iron over the goods, the goods are moved against a stationary iron.

Power and Fuel

Gas, gasoline and electricity are the fuels used to heat the machines. Electricity and hand-power turn them.

Motors come from $\frac{1}{8}$ to $\frac{1}{4}$ horse power, depending on the size of the machine. When buying one, be sure to tell the agent whether you have Alternate Current (A. C.) or Direct Current (D. C.) and what voltage you have. Motors are generally supplied 110, 220 volts D. C. and 60 Cycle 110, or 220 volts A. C. (We are not considering here the belt driven larger sizes.)

About $\frac{7}{8}$ of a pint of gasoline is used on the smaller size machine. Sometimes the amount increases to $1\frac{1}{2}$ pints; from about 17 to 33 cubic feet of gas. In the case of electricity as fuel for high heat, 2.5 to 6 kilowatts are used. For medium 1.7 to 4. For low .85 to 2.

The current driving the machine is from 180 to 320 watts per hour.

Size

The household models come 46", 42", 37", 32" actual ironing widths. The 46" and 42" seem to be popular with some manufacturers. The former is for $2\frac{1}{2}$ yards or 90" wide and 22" small linen, and the later for $2\frac{1}{4}$ yards or 81" wide or 20" small linen. The 37" for 2 yards-wide linen. Size 32" takes up actually about 42" x 26" of floor space, the 37"—47" x 26", the 46"—58" x 25", etc. There is one ironing machine on the market that is separate from its base so that it can be set up in an apartment on the top of a radiator or on a 14" shelf. This answers the wants of the "flat dweller."

It is an interesting fact that one agent in New York is shipping 1000 ironing machines daily, many of which go to Boston. This is due to the low rate of electricity that prevails in that city. And here's a point:—even in some vicinities where the rate is low, where two lines only supply a whole state with electricity, it is not advisable to use electricity for machines. One must have a good current, even service, etc., to make it worth while.

How to Operate

One lights the burners on these machines as one lights the gas, turns the electric switch and irons. It is quite

(Continued on page 86)



Be Through An Hour Earlier--

Less time, trouble and effort required to hang clothes on a genuine Hill Clothes Dryer. Clothes dry safely and speedily, too, because there's no sagging lines on the

HILL CHAMPION CLOTHES DRYER

100 to 150 feet drying space, strung on revolving arms that bring every inch within easy reach from one position. No tugging heavy basket—no trudging through damp grass—no dirty, sooty lines. Top folds up like an umbrella, pole lifts out and entire dryer may be stored in house until needed again. Keeps clothes cleaner—lawns neater and more attractive. Furnished with wood post painted or steel post galvanized. Indispensable to every home. Lasts a lifetime with proper care. Write for Folder "D" today.

HILL CLOTHES DRYER CO.
52 Central St., Worcester, Mass.

Dealers: Write for our profitable Dealer's Proposition today.

WHO'S THIS?



For the cave-man,
home meant four
walls and a dog.

Pretty wise man?
Well, rather.

You've got the walls;
we've got the dog.
Want him? Write

The Dog Man

HOUSE & GARDEN
19 West 44th Street
New York City






5209






5500

ART OBJECTS in ART STORE
For Garden, Conservatory and Sun Room
Appearing in the favored Art Stone in antique and modern designs of dignity and beauty—featuring distinctive, wholly unusual tile effects and rare touches of Oriental color, the latter adding to already exquisite designs, the beauty of many ages. The prices illustrated:

5500—FLOWER BOX in exquisite Persian design, wonderfully effective. In Art Stone—standard width\$35.00

5516—OIL JAR. Also Persian Inlay in Art Stone, 10 x 27". Most unusual coloring and design 50.00

5517—OIL JAR. Larger size, with handles—decorated with hand made mosaic design. Exceptional 65.00

5531—SUN DIAL. 36 x 36 x 36 1/2 in. high. A beautiful conception; also in the Inlaid Tile 87.50

5209—BIRD BATH. 24" x 37" high. A simple design, base ornamented with tile. Exceptional value 18.00

5186—BIRD BATH. In Art stone. Leaf and Lily design. 18" x 45". An exquisite piece..... 25.00

Prices f. o. b. Cleveland. Send 20c in stamps for illustrated book: "Decorative Pottery in Art Stone," presenting hundreds of designs.

THE FISCHER & JIROUCH CO.
4817 Superior Avenue Cleveland, Ohio

WANTED DRAPERY SALESMEN

An exceptional opportunity is offered to associate with one of the largest home-furnishing firms in the world, where resources are unlimited with which to produce results, and also enjoy at the same time the advantages of residence in the wonderful climate of Southern California.

Applicants must have up-to-date, artistic ideas for draping homes of the better class, and a thorough knowledge of drapery and upholstery fabrics, together with a reasonable knowledge of furniture and floor coverings. Must be of pleasing personality and under forty years of age.

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Established 1888

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*Paintings, Mezzotints
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Period Furniture
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Interior Decorating



By Mail to You-- These Beautiful and Practical Gifts

Ice Set

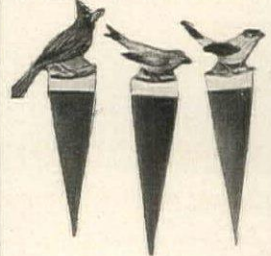
A clean, easy method of preparing cracked ice for luncheons, teas and late suppers. Dainty and practical. Bag is of finely woven canvas with the word "Ice" hand-embroidered in blue. The little ring to hang it up is also covered with hand embroidery. Mallet is of substantial construction, beautifully finished in walnut. Packed in neat green box on the outside of which are clever verses. Sent prepaid on receipt of price.....



\$2.50

Seed Markers

Three little birds sitting close to the ground. In a seed bed full of seeds. We will not eat a single one. We won't even touch the weeds.



Three graceful birds, painted by hand in brilliant hues, different in color and shape to mark your seed bed and identify each plant. Their long points make them easy to

insert and hard to dislodge. Even when the plant has pushed forth its shoots they lend a pleasing note of harmony. Three in a tidy trim box with appropriate verse. Sent prepaid on receipt of price.....

\$2.50



**Butterfly
Weather-
Vane**

**Attaches
to Porch
Railing**

You need not go out in the weather To see if the pointing vane, Swinging aloft on your roof-tree Is promising sun or rain. For, perched on your porch's railing, This Butterfly vane will show Just as well as the other fellow, The way that the wind doth blow.

Its strong clamp attaches firmly to window sill or porch railing. The butterfly is durably constructed of heavy metal and is painted by hand in harmonious colors. An alluring touch to the porch or house it graces. Sent carefully packed and durably boxed, on receipt of price.....

\$3.50



**Book Rest For Reading
in Bed**
(Patented)

A wonderful boon to the invalid or the person who delights in reading a thrilling tale when tucked away for the night. You can give a no more appreciated, no more useful gift to a sick friend. Can also be used on chair or table for drawing and a score of other purposes. A cord holds the book or paper at the place desired. Folds flat and can be placed out of sight when not in use. Hand-somely finished in mahogany. (We can also furnish the book rest hand decorated at a slightly higher price.) Sent carefully packed on receipt of price..

\$12.00

NATURE STUDIO
523 Charles Street Baltimore, Md.

Saving Time on Tuesdays

(Continued from page 84)

simple and safe. Many of the machines have a pilot light to tell when the current (electric) is on or off. To heat by electricity all one does is to attach the cord to the ordinary wall socket.

A hand-power machine is driven by turning a handle. Thirty-five turns a minute is the right speed. It can be converted any time into a belt-driven machine and attached to the washing machine or anything else that goes by motor.

Flat Irons

Because there are some dainty things that cannot be put through a machine, electric flatirons are absolutely indispensable in a laundry. For that reason there are many kinds on the market. They are usually made from 2½ lbs. to 15 lbs. Most have but one heat, but some have three heats. A traveler will be pleased with the adjustable 3 lb. iron which has a voltage adjustment making it practical with 220 or 110 voltage.

Ironing Boards

There are many varieties of ironing boards on the market. Some fold back against the wall and some do not. Some are adjustable to different heights, others are not. They come in various sizes and finishes and do away with the falling and slipping ironing board which has caused so many useless burns.

In large houses the valets have tables such as are pictured here, with sleeve boards, swinging bodyguard, supply cabinet for cleaning fluids and brushes, and with electric iron equipment, snap switches and automatic signal pilot lamps for each iron. These tables are made of seasoned pine painted

white. Legs, underbody, cabinet, brackets and cord supports are in silver bronze paint. The boards are covered with the best quality felt. Unbleached muslin makes a good covering for any ironing board and is generally used.

To Avoid Blow-Outs

Perhaps more money is wasted on blow-outs in homes that utilize electricity than for any other cause. If you follow the rules, illustrated here and first published by the Edison Company, not only will you save expense in the home, but you will save the Fire Department, which is constantly called upon to save lives and property because of unnecessary fires due to carelessness in handling flat irons.

The cardinal principle for the use of all electrical appliances is this: When you are not continuously using any device, shut off the current. To do this, entirely disconnect the flat iron, curling iron or whatever the device may be, by pulling out the plug. Do not be content with turning off the current at the lamp socket. It is absolutely necessary that the current be completely cut off when the iron is not in constant use. Sometimes the current has been inadvertently turned on when the flat iron has been left connected at the lamp socket, and material has been badly scorched or even more serious damage has resulted. An electric coil for heating water has caused fire when carelessly left near inflammable material. In like manner a connected curling iron when heedlessly placed on a bureau scarf has also caused damage. Remember the invariable rule for the use of all electrical appliances—pull out the plug to disconnect when not using.

SPRAYING TREES BY POWER

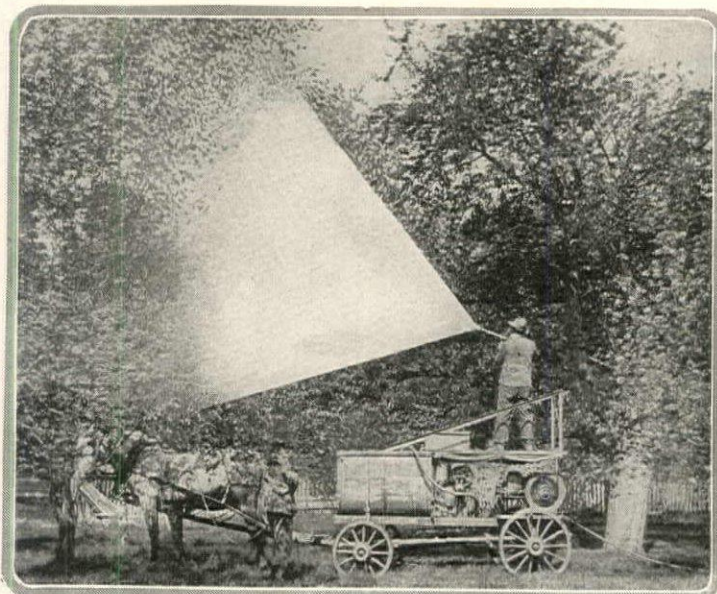
THE further we go in our study of horticultural subjects the more we appreciate the value of scientific control of plant diseases and insect pests. The day has passed when we can overlook the enemies which a derangement of Nature's balance has allowed to make their presence felt.

In the small garden and on limited private grounds the various forms of hand sprayers will take care of the liquid insecticides and fungicides which need to be used, but for larger operations where whole trees are concerned

more elaborate and powerful apparatus is required.

The power sprayer illustrated below is one of the standard types used for this more extensive work. It develops sufficient force to reach well up into large trees, and delivers a cloud of spray which does its work thoroughly. For those having good sized orchards a machine such as this is especially useful.

Should its first cost and upkeep seem too high for one individual to bear, several might combine and agree to share the expense as well as the sprayer.



Some form of power sprayer is the best means of controlling insect pests on a large scale. Courtesy F. E. Meyers

The Songbirds are with us again But are they with you?

Erect an inviting Dodson home now that will attract them to your grounds and keep them with you all summer.

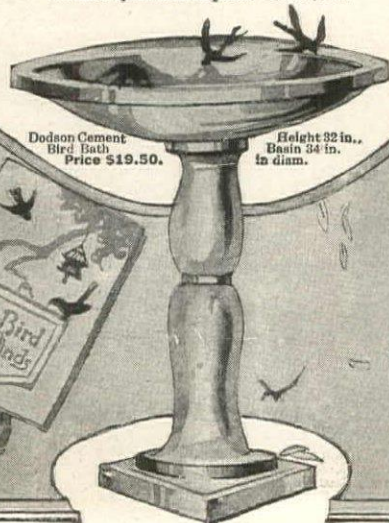
DODSON Bird Houses

Because they are scientifically built; constructed of sturdy material by a bird lover who lives in a bird sanctuary surrounded by songbirds. A Dodson home offers protection and comfort that attracts birds like a magnet.

Order Now! Our songbirds are a charming economy—they will protect trees and shrubs and will cheer you with their song. Mr. Dodson will personally supervise the proper location of bird homes if transportation is provided.

Free Bird Book—Sent On Request—illustrating Dodson Line, giving prices; also beautiful colored bird picture free.

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731 Harrison Avenue, Kankakee, Ill.
Dodson Sparrow Trap guaranteed to rid your grounds of these quarrelsome pests. Price \$3.00.



Dodson Cement
Bird Bath
Price \$19.50.

Height 32 in.,
Basin 34 in.
in diam.

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4 compartments, 28 in.
high, 18 in. in diameter.
Price \$6.00.

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Dodson Sexangular
Flicker House 16½ in.
long, 12 in. wide, 11 in.
deep. Price \$6.00.

Dodson Purple Martin
House (cottage style) 28
compartments, 32 x 27 in.
Price \$18.00.
Other styles up to \$75.00.

PORCH AND SUMMER HOME EQUIPMENT

Did you get out last summer's awnings only to find that they won't do, and that you don't know just where to get new ones? And the old porch shade—have you noticed how dingy and worn it's looking? And yet you haven't seen any of the new ones that look good enough to buy?

Have you a willow chair to be stained—and don't know where to send it? Or some new lighting fixtures to buy—and all of the stock designs impossible? Then why not write to

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The Information Service deals intelligently with hundreds of summer problems every month. The annoying little questions of house management that perplex house executives at the beginning of summer are answered quickly and capably by our staff experts.

Check the item you wish to know about on the coupon. Or if your personal problem doesn't appear there, write a letter to us. You will receive a surprising lot of information that has been collected for your use.

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This man is the trained representative of the Milwaukee Air Power Pump Co. He lives and works in your own county. His work was to increase the value of this farm, and increase farm profits. He did it by installing what you see in the above illustration, fresh water direct from the well and cistern to the farmhouse, barn, watering trough, dairy and lawn, no storage tank or stale water. And he put electric light in all the buildings. He installed a flushing closet, put hot and cold running water in the farmer's kitchen and bathroom,

fresh drinking water direct from the well to the house, water in the barn for the cows, electric light in all buildings.

So doing, this expert made a modern farm. He has been trained, and it costs nothing to get his advice. See him. Ask him what he can do for you, let him question you about your needs. If you decide he can help you, tell him to go ahead; and he'll increase the value of your farm and your profits.

We have a representative in your county. If you don't know him, write us.

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Three slices of Basy Bread a day - -
Reduces your weight in a natural way

What One Woman Says

Doctors' Essential Foods Co., Orange, N. J.

Sept. 16, 1919

Gentlemen:—My course of Basy Bread is just completed. I have lost seventeen undesired pounds, and enjoyed the bread immensely. Shall miss it.

Sincerely yours,

H. E.,

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Your friends must have told you about Basy Bread, now recognized as the standard weight reducing ration.

Basy Bread is not a medicine or drug, but a wholesome and delicious food, scientifically prepared. By simply eating three slices of Basy Bread a day, thousands of people have regained their normal weight. No dieting. No medicine. No irksome exercise.

You will be very much interested in the Basy Booklet, which is an authoritative statement on Obesity, its cause and cure. Write for your copy today.

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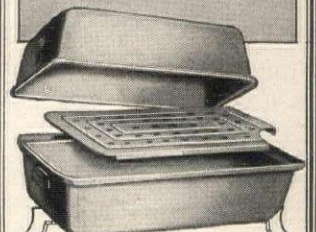
Catalogue will be sent upon request.

CALLOWAY TERRA COTTA CO.
3218 WALNUT ST. PHILADELPHIA



You can prepare an entire meal in a "Wear-Ever" Double Roaster, in oven or over one burner on top of stove—all at one time—a delicious roast, baked potatoes, macaroni, and even a dessert such as baked apples or rice pudding.

You will be prouder of your kitchen than ever before if you equip it with a set of bright, silver-like "Wear-Ever" aluminum cooking utensils.



"Wear-Ever"

Aluminum Cooking Utensils



"Wear-Ever" utensils give to the kitchen a modern atmosphere in keeping with the beautiful furnishings of the other rooms of the home.

"Wear-Ever" utensils are made from hard, thick sheet aluminum without joints or seams. Cannot rust—cannot chip; are pure and safe.

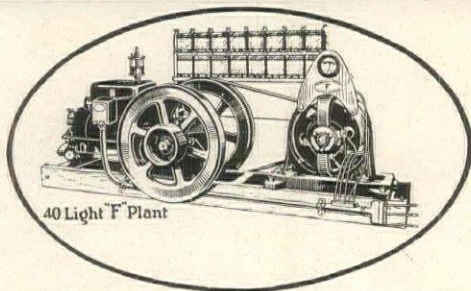
Replace utensils that wear out with utensils that "Wear-Ever"

The Aluminum Cooking Utensil Co.
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In Canada, "Wear-Ever" utensils are made by Northern Aluminum Co., Ltd., Toronto, Ont.

Fine Furniture in
the living room.
In the kitchen—
"Wear-Ever"





Essential!

YOUR country home, to be thoroughly modern, must be lighted by electricity. No other form of lighting will so enhance its charm. A Fairbanks-Morse "F" Light Plant gives you this modern lighting minus all bother and worry. It starts and stops at the touch of a button. All the light you want; steady; dependable. Operated by the famous "Z" Engine. You may use the engine independently for other work around the place—for pumping water or running the separator or churn. Your dealer will be glad to give you information regarding Fairbanks-Morse "F" plant exclusive features.

40 Light "F" Plant \$325 complete,
f. o. b. Indianapolis

The "F" Light Plant may also be obtained
in larger sizes—65, 100, 200 lights.

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MANUFACTURERS CHICAGO

NEW YORK

SAN FRANCISCO



Lead garden statuary is experiencing a
deserved vogue in America. Marian C.
Coffin, landscape architect

Statuary in the Small Garden

(Continued from page 29)

its surroundings? Is there any kind of sympathy, obvious or subtle, between the sculptor's thought and the lives and loves and aspirations of those who live with it, or is it as remote from them as the Group of the Laocoon?"

Or to put the same idea in a different way, "Was the sculptor thinking of an American yard with trees, bushes, grass and flowers, or was he trying merely to express in human shape his sense of beauty, or strength or speed? Was he trying to personify some abstract idea, or to make a figure which would emphasize and vivify the lines of some building?"

It is fortunate that many sculptors are now at work in the spirit of the ancients in so far as they are trying to express the sentiment of their times, the ideas with which they are most familiar. As a consequence, instead of making fauns or Minervas, they are modeling modern men, women and children with such poetic atmosphere as they are able to give them. Many fountains, sundials and other garden ob-

jects are designed with the human motive by artists honestly trying to find the true and harmonious note. We have Yankee boys, girls, children, dogs, br'er rabbits, frogs, birds, toadstools and so on in sculpture. It looks as though in time our industrious garden sculptors would build us up a mythology of their own invention.

This human touch is the best hope we have for the popularizing of sculpture in gardens. Things that used to be human in the days of Greece and Rome, figures of classical tradition, are so identified in the average mind with compositions of costly and ambitious character, that it is difficult or impossible to acclimate them in the unpretentious yards of an immense democracy.

In time, this very democracy will develop an art of its own. Just now we must imagine and create statuary that will be as proper and indigenous to our landscape as an Aphrodite rising out of a pool is a fitting complement to a shaded garden in Rome.

Gothic Statuary as Decorations

(Continued from page 44)

Christianity. But it went to such extremes that the English people arose against it, overthrew it, and, in reaction, reverted in worse degree to the frailties and vices of the Stuarts, so that, after the fall of Cromwell, England was plunged under Charles II into an era of excesses that left a blight on English history and on English literature.

During this reaction the Puritan, with his dolorous face and his austere mind, became the most hated thing in the realm. So unpleasant did the nation make it for him, and so bitterly did it persecute him, that he sought refuge on the bleak coast of New England. The iron that entered his soul became dear to him, one of the elemental things of which he was proud. Its reflex has permeated American life and American development generally for more than three centuries and has become a part of the American tradition.

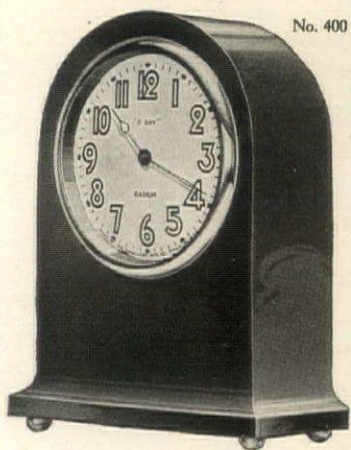
Now Gothic art was an expression of the simplicity and the austerity of the Middle Ages, harking back to the times which the Puritan wished to see restored. The parallel reaches down through the ages and makes the Gothic

feeling instinctively understood in America.

But there is a vast deal more to Gothic art than there is simply in the applicability of its spirit to the American character. It has just about lived down the two great calumnies with which its reputation was blighted in the 19th Century—one a calumny of friendship, the other a calumny of dislike. The first libel came from the fact that the Romanticists (or Decadents, if you like) claimed Medieval art as something of their very own, and thereby gave it an undeserved reputation for being sickly, plaintive and effeminate. The second came from the contention of its enemies, that it was stiff, formal and unreal—a view that is the direct opposite of the truth.

Two things have combined to set Gothic style aright in the world—the growth of art appreciation in general, which has enabled people to discern that which is truly beautiful and simple and expressive from that which is theatrical and ornate, and the way in which its architectural beauty has been utilized.

(Continued from page 90)



No. 400

"TRAVELIGHT" Boudoir Clock

Tells the Time at Night

Beautiful and practical is this eight-day Boudoir clock. Its silver-finished dial is treated with a strong radium luminous material that is guaranteed for several years. It glows brilliantly in the dark. The case is Colonial design of genuine hand-rubbed mahogany, 7 1/2" high, 5 3/4" wide. Dial is 3 3/4" wide. A warranted timekeeper.

Price each \$12.50, war tax 63c additional. Ask your dealer or sent prepaid on receipt of price.

TRAVELIGHT MFG. CO.
231 N. Lawrence St., Philadelphia, Pa.
Makers of largest variety of radium dial clocks in the world.



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(Seal) Florence T. Nilsson. (My Commission expires March 30, 1920.) Notary public for Queens County. Certificate filed in New York County No. 18.

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"Period" Awnings for Homes of Distinctive Character

THERE is a style in awnings that is good and correct, just as there is style and character in good old furniture and oriental rugs of genuine origin.

In awnings this style and character are expressed by their cut, their fit and their colorings.

SABEY AWNINGS are made for homes of distinctive character—homes whose style of architecture is such that they require awnings

that will harmonize with the whole scheme of things. They are custom made and yet they are not "expensive" awnings.

The colorings of SABEY AWNINGS are exceedingly attractive and are so fixed that they will not fade. Sabey Awnings are made from an extra fine quality of canvas, stitched with the strongest, lasting thread, and mounted on frames of the highest quality rust proof galvanized iron.

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Often a simple bench, birdbath or vase is all that you need to give originality and charm to an otherwise commonplace garden. We carry an extensive collection of garden ornaments reproduced in Pompeian Stone, including fountains, vases, birdbaths, sundials, benches and other desirable objects.

Special facilities for executing original designs in marble. Send for illustrated catalogue.

The Erkins Studios, 238 Lexington Avenue, New York



AVDVVBON BIRD-BATH

ONE of the most artistic designs ever constructed. In addition to its undoubted beauty, it is rendered unique by having a graduated bottom also

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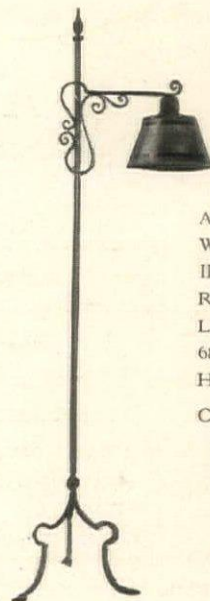
on which our feathered friends may stand with shallow water on one side, deep water opposite. The center-piece serves as a food-tray, or if connected with running water, forms a water spreader making an appreciated

SHOWER BATH

Illustrated circular sent upon request.

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ADJUSTABLE
WROUGHT
IRON
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68 INCHES
HIGH.

Complete with
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FAMOUS
FOR
STYLE,
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Model 1600
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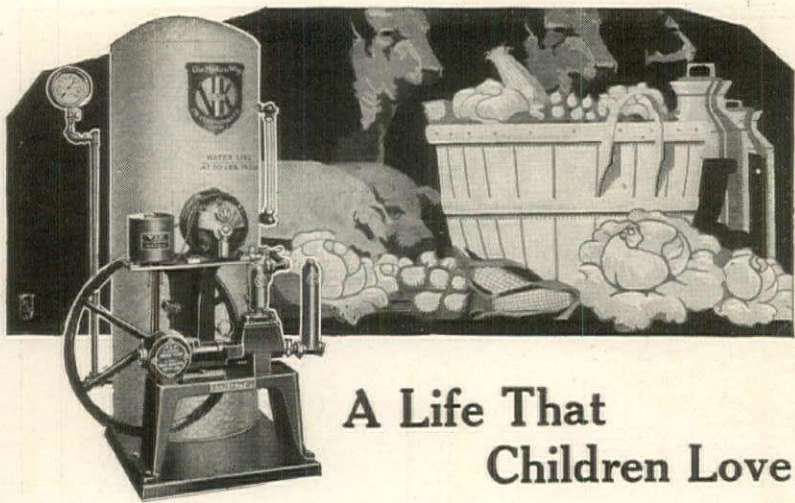
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If your dealer is out of these Uniforms let us know
Attractive booklet of other styles on request.
Write for it

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Leading department
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A Life That Children Love

Green vegetables, farm animals, luxurious lawns and flowers, clean surroundings,—these are only a few of nature's gifts made accessible everywhere by the modern automatic V-K Water Supply Systems.

No one has quite fully realized the part played by the Vaile-Kimes Water Supply Systems (pioneers) in extending the home builder's territory. They have opened up whole new territories to modern improvement, and year by year more people of the best sort are finding their way out to health and beauty in the country.

The coming years will see the greatest movement in this direction ever known. Take advantage of our help. Our engineers may be consulted at any time without charge.



Electric, Gasoline or Kerosene

Average operating cost one cent a day

These systems are absolutely without a rival. They have essential, exclusive, patented features which make them trouble proof, dependable and economical. None other can use the patented V-K Koltap, which brings cold water direct from the well without passing through the tank, nor the V-K self-priming pump that starts on the first stroke and never clogs, nor the V-K patented wiper that keeps water from the oil chamber, nor the special V-K clutch-type motor, nor the V-K oil distributing device, nor the V-K automatic self-starting and self-stopping switch.

These features are the product of fifty years of pump building. No matter what electric lighting system you install, be sure to buy a V-K Water Supply System for best results.

Ask your plumber or jobber in plumbing supplies today about V-K Water Supply Systems.

THE VAILE-KIMES COMPANY

Dept. G-620

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The largest manufacturers of domestic water supply systems in America.



Mail this Coupon Today

The Vaile-Kimes Co., Dept. G-620, Dayton, Ohio.

Gentlemen:—Please send me, without obligation, a copy of your book, "The Modern Way," which tells about V-K Water Supply Systems.

Name

Address

Jeanne d'Evreux, queen of France, a 15th Century fragment from the cathedral at Evreux



Gothic Statuary as Decorations

(Continued from page 88)

ized by modern steel constructionists, who have found in it something ready made for their needs, something as logical as if it had been designed especially for the building materials of the 20th Century.

Not only this, but there is a powerful sentimental reason why there is more interest just now in things Gothic than there ever has been since Renaissance art took its place in the 15th and 16th Centuries. It reached its full flower in Northern France, right in the theatre of the titanic conflict between the kaiser and civilization, where it bore the brunt of combat and became a sort of symbol of suffering humanity, thus endearing itself to the hearts that stood steadfast against the powers of destruction. Though mutilated by shot and shell it emerged with new glory and new significance, its pure beauty expressing more to mankind than ever it had before.

What Gothic Art Is

Gothic art is an expression of aspiration. Its coming was coeval with the awakening of Europe from its long sleep of the Dark Ages. It is the art expression of this awakening and of humanity's new freedom and its upward reach for enlightenment and liberty. The art of the Dark Ages—that inchoate period following the destruction of the ancient civilization of Greece and Rome—was a dead thing, merely a slavish copying of forms, the forms of classic art corrupted by the oriental influences that had served to undermine

the old civilization and make it an easy prey to Northern Barbarism. There was no life in the art of the Dark Ages. But the awakening of the minds of men that took place in the 12th and 13th Centuries stirred art to new endeavor, and there crystallized into the style known as Gothic.

The Gothic sculptors took their models from life. They threw off the shackles of formalism. Instead of abstract designs and stilted figures that had been passed down from one generation of craftsmen to another throughout the whole period of Early Christian or Romanesque art, the creative geniuses of the revival took their motives from the objects about them. Trees, plants, fruits, animals and, above all, the human form itself, were once more utilized, just as they had been utilized in the awakening of Greek art (about 500 B. C.), when the Hellenes threw off the long sleep of their own Dark Ages, that period of stupor that followed a great Pre-Historic Barbaric invasion.

The analogy between the archaic art of old Greece, that preceded the Greek classic period, and the Gothic art of the 13th and 14th Centuries, that preceded the glories of the Renaissance, is complete, because there is much physical as well as historical resemblance. There was a certain stiffness, to be sure, but it was life and freedom personified as compared with the art that preceded it.

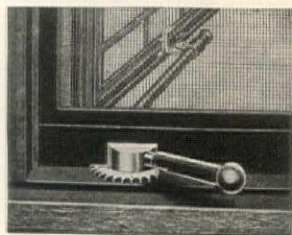
Romanesque art was not human, there was no smile in it. Byzantine saints

(Continued on page 92)



Carved wood and polychrome statue of French Gothic work

C-H Adjusters

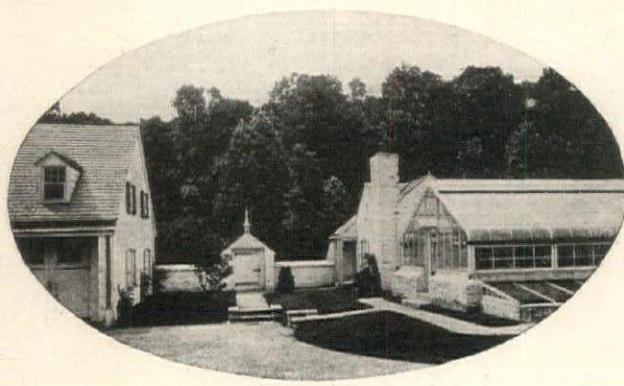


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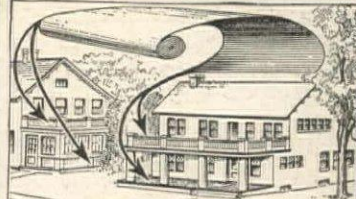
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Gothic Statuary as Decorations

(Continued from page 90)

never smiled, they always suffered. But with the coming of Gothic art, the face of the Virgin lit up with a gentle and benign look of happiness. Just as in the year 550 B. C. the first smile appeared on the face of a Grecian statue, and this smile led to the glorious realism of Phidias and Scopas, just so the smile of the first Gothic saint was the forerunner of the freedom of Raphael and of Michael Angelo, of Rembrandt and Velasquez. In spite of the idea held by some that Gothic art is unreal, it is the foundation of realism in modern art, the first realism since classic art had been swallowed in the barbaric cataclysm. And just as there is a purity and a poignancy of feeling in any art before it has reached the stage of academic sophistication, so there is a pristine appeal in Gothic art which endears it to those who have an appreciation for such fundamental elements in art.

The American Vogue

So it is that, both for sentimental and esthetic reasons, aside from its kinship with the American character, Gothic art has come in for a generous share of popularity in the art awakening of the country.

Its first great protagonist in this country was George Grey Barnard, the sculptor, who brought over from France many fine specimens which he installed in the museum he built on Fort Washington avenue, in the upper part of Manhattan, which he called "The Cloisters." Previous to the propaganda which Mr. Barnard started, Gothic art was almost unknown in this country, except in books. But now fine specimens adorn many homes, there are commercial art galleries that specialize in it, and many picture galleries where the visitor will see Gothic effigies occupying corners for decorative purposes, to give atmosphere and a note of relief to exhibition rooms. And just as admirable specimens of Greek and Roman art, preserved through the ages, can be had at lower prices than the works of such moderns as Rodin and Barye, desirable pieces of Gothic art are within the reach of collectors and furnishers of homes.

As Decoration

From the very nature of Gothic art, simplicity must be the keynote of its use as home decoration. To place Gothic statuary in surroundings as complex and luxurious as those of a Louis XVI room would be as bad as putting a statue of Silenus in a church. The statue would be bad for the furniture and the furniture would be worse for the statue. Gothic art will not mix with any sort of highly amplified decoration. It does not conform with fine detail, nor with any other art whose motivation is mixed.

An instance of this is the conflict between the Chippendale idea, with its complexity of motive taken from the ancient Chinese, and anything having the Gothic feeling. Not only is the contradiction structural and basic, but it is historical as well, because Chippendale decoration belongs to that era of English development when Britons discarded the simplicity of their old art in favor of the new which came when they admitted the luxurious influence of the outside world, particularly of the orient.

Gothic art was developed in a world of wood and stone, put to solid and practical purposes. Strong walls make its best background. Unadorned stone gives it a natural setting, and the next best is wood in its natural colors, or darkened by the patina of age.

Old English paneled interiors, or the modern reproductions of them, make Gothic art feel perfectly at home. These interiors belong to the Gothic period of England, before the coming of Chippendale, Inigo Jones and Grinling Gibbons. They antedate the Stuarts and belong to the era of solid oak in wall and door and table and chair. They are contemporary with the Old English alphabet and its Gothic characters. A medieval effigy placed in such surroundings, even though it came originally from Northern France, from Spain or from Southern Germany, not only looks as if it belonged there, but enhances the feeling of the times.

Another logical setting for Gothic art is the Louis XIV room, one of whose features is austerity, and which still retains some of the splendid massiveness of older times, before the vanities and frivolities of the succeeding two reigns banished the ideal.

Some of the newer American houses, that have been constructed since the revival of interest in the Gothic, have provided surroundings especially planned for its display. These sometimes take the form of "Gothic chapels," with the plainest of stone walls, with windows high up, from which the light enters through original Gothic stained glass windows, brought from Europe. The illusion is one of quaintness and charm. These rooms are sometimes perfect replicas of the private chapels that existed in the castles of the Middle Ages. On the walls are placed primitive paintings, dating back to the 15th and 16th Centuries, in the corners are stone or wooden effigies of saints, and on the floor a carved prayer stall, or perhaps a pulpit. Such a room provides a retreat for its owner that is full of spiritual appeal.

Another specially constructed setting that has been used is the Gothic passageway, vaulted overhead, in the manner of a cloister. The illusion here is likewise perfect. It carries one all the way back to the Middle Ages.

A Gothic Legend

There is one little peculiarity possessed by most Gothic statues whose origin it is very interesting to trace. Figures of saints, carved in ivory, were very popular in the early days of the Gothic style, in the 12th and 13th Centuries. Being carved from the tusks of elephants, the sculptor, in turning them into effigies bearing human forms, were faced with the problem of the curve of the tusk. They hit, perforce, upon the expedient of making the figures curve forward in the middle, giving a bowed outward appearance to the trunk. This peculiarity, which could not be avoided if full length figures were to be produced, became established as a mannerism, or stylistic form, and when sculptors carved larger figures out of wood or stone, the public, used to this curve, simply had to have it. This provides a pertinent commentary on the natural conservatism of the human mind. It wants nothing unusual, but demands to see today exactly what it saw yesterday. This natural conservatism asserts itself every time creative artists produce a change. The innovators are always abused until the people become sufficiently used to the new expression to see its beauty.

Gothic art has its appeal to us both as Americans and as lovers of the beautiful. Its popularity seems likely to become so great that history will repeat itself, and before many years Europe will find it has lost much priceless treasure, gone the way of its "old masters."



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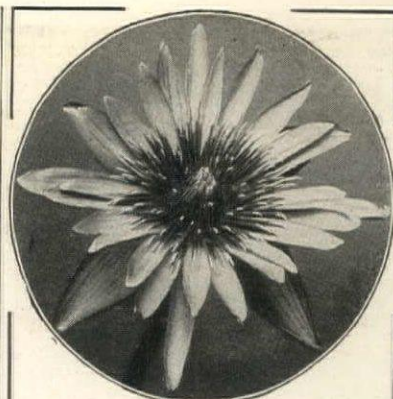
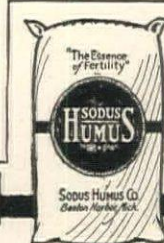
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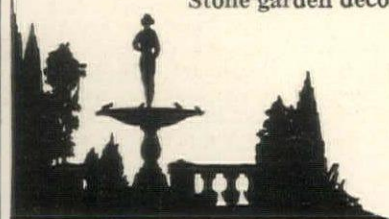
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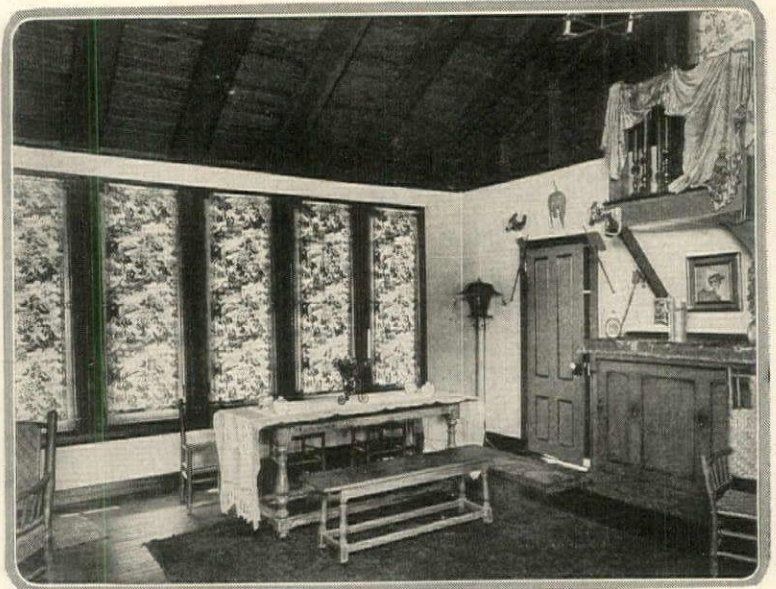
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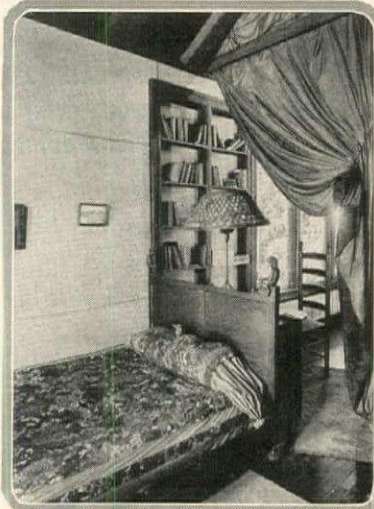
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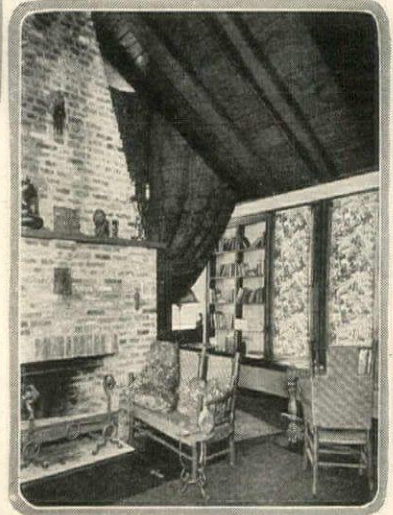
The decorations of Mr. MacBride's bungalow at Edgemere, L. I., has one large room decorated to give an outdoors effect

COUNTRY ATMOSPHERE in a BUNGALOW

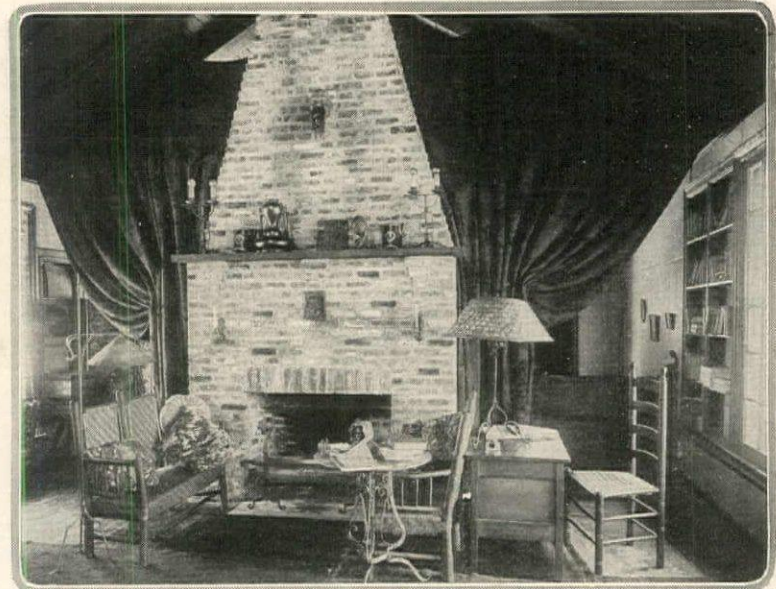
G. B. MacBRIDE, Decorator



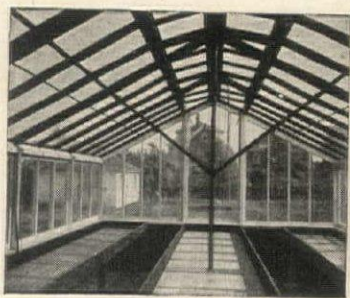
An old tapestry curtain shuts off the bedroom space. Some furniture is old blue, some antique walnut



Glazed chintz shades of blue, green and red are used. Walls are rough plaster and the woodwork is painted old blue



The fireplace is made of old burnt and broken brick; floors are stained a dark walnut. The ceiling is beamed. Wrought iron fixtures have been used. The rug is a brilliant grass green



Interior showing overhead construction of National sectional greenhouse.

A Greenhouse is as good as the overhead construction

It must be strong yet not obstruct the warm rays of the sun. Notice the light but sturdy Callahan roof supports—they are strong pipe purlins upheld by "Y" brackets and iron posts. Then the double-glass construction generates warmth.

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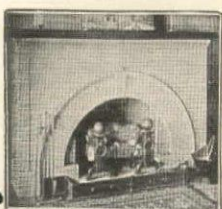
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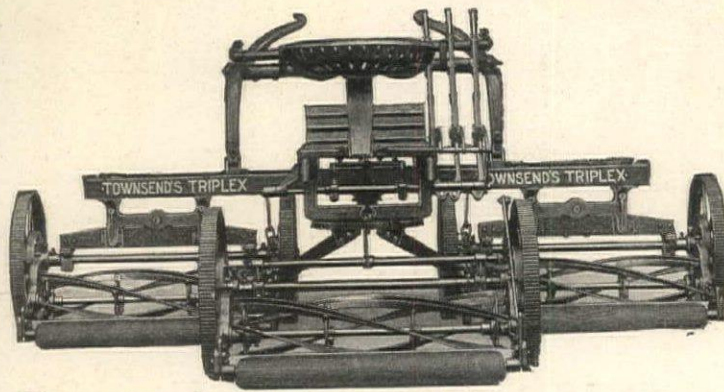


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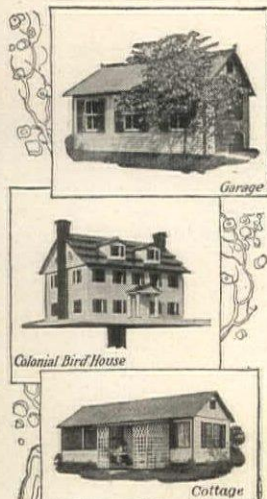
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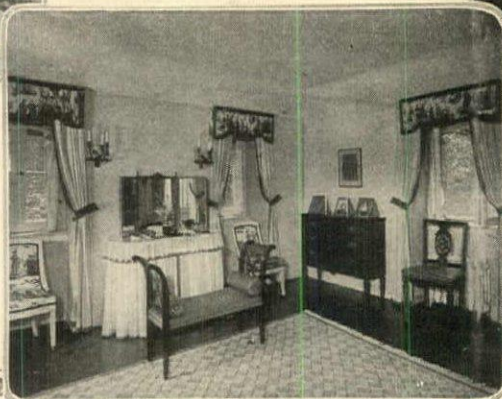
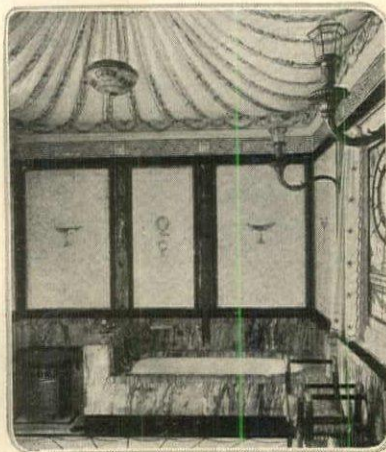
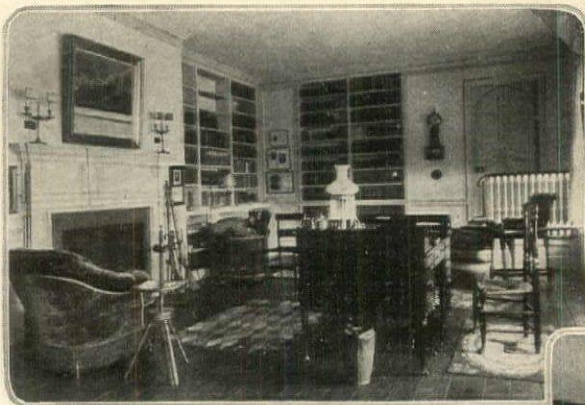
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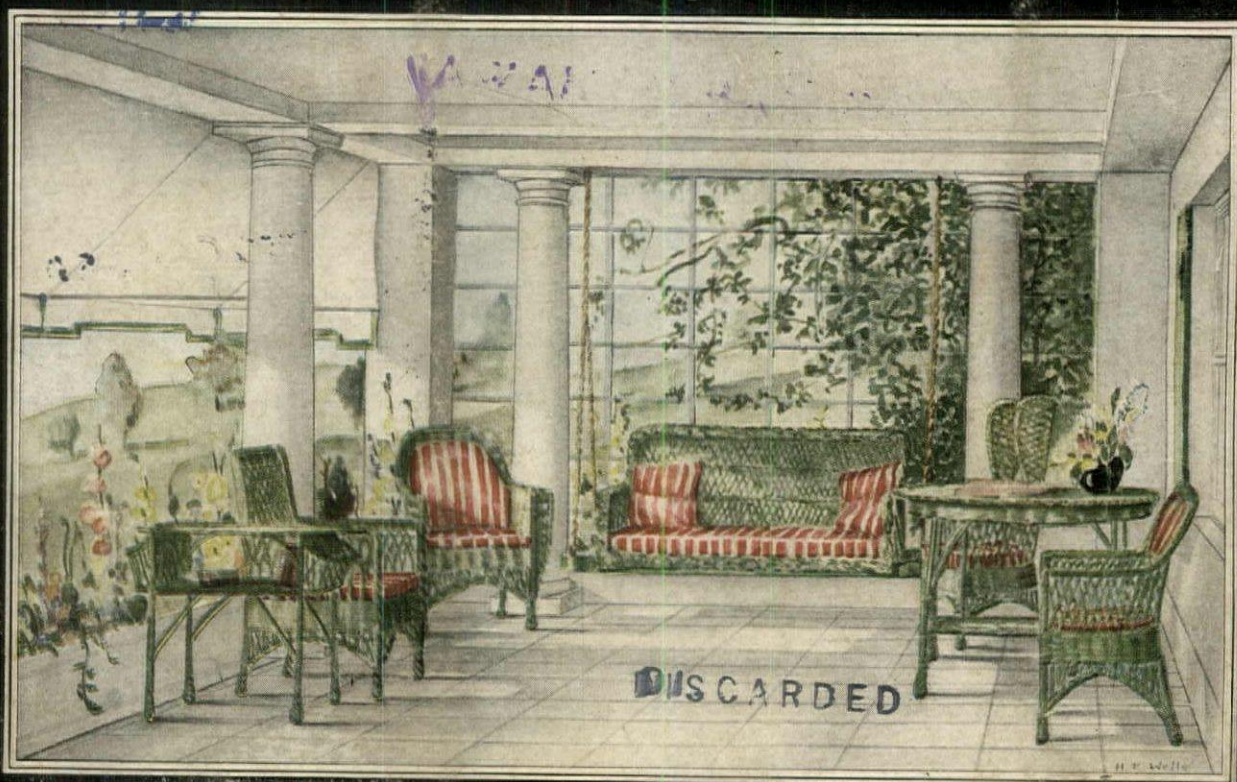
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